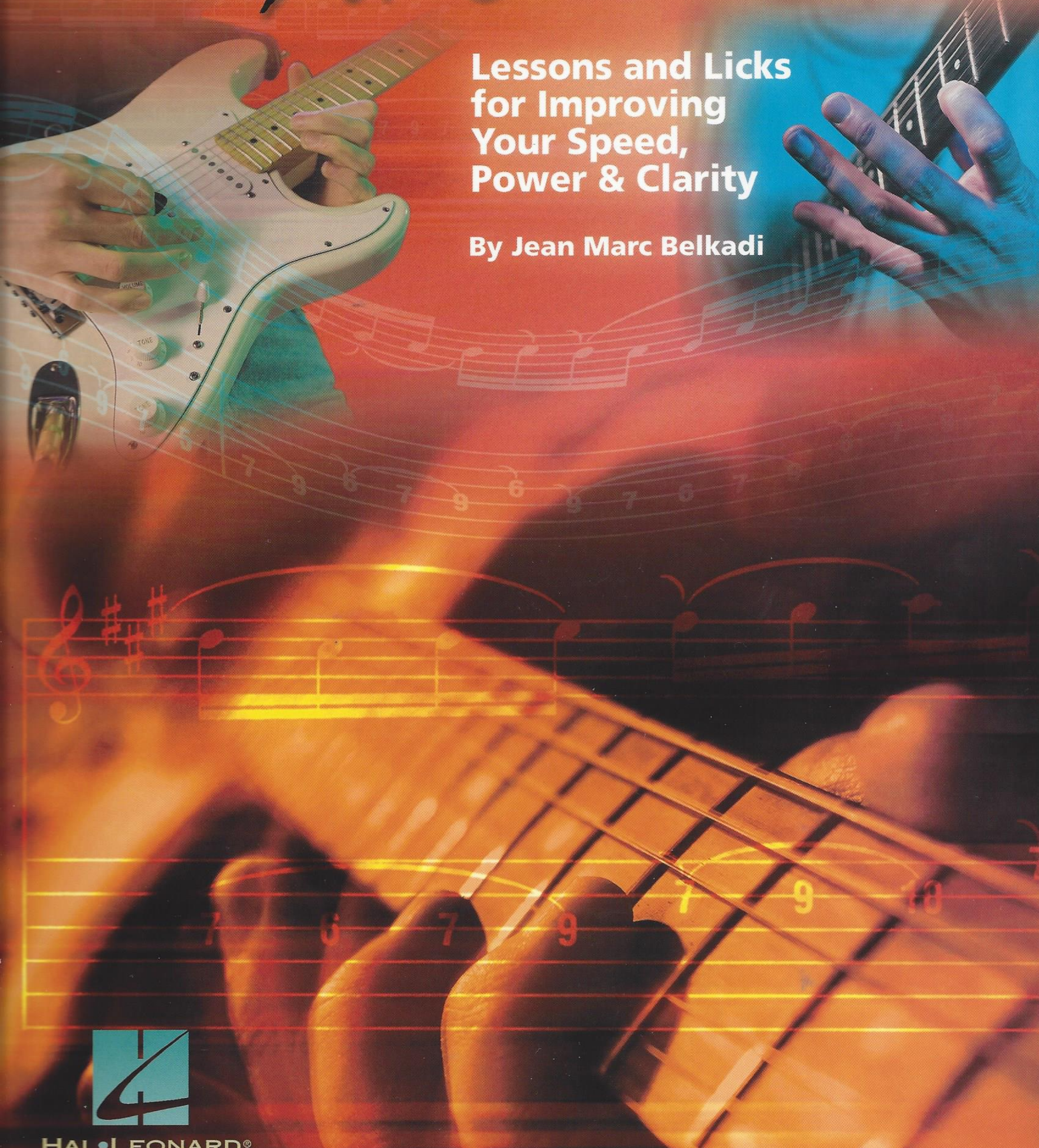
MUSICIANS INSTITUTE

PRIVATE LESSONS

Technique Exercises For Guitar

CD Included! 81 Demo Tracks



Lessons and Licks for Improving Your Speed, Power & Clarity

By Jean Marc Belkadi

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By Jean Marc Belkadi

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Introduction

The subject of technique has been a major concern of the practicing guitarist for a long time. In order to properly execute the many techniques employed by the modern guitarist (alternate picking, legato, string skipping, tapping, etc.), you need precision, endurance, dexterity, and synchronization. The exercises in this book are designed to work on these areas as well as the three most important elements of guitar technique: speed, power, and clarity. Only with these three elements under your command can you bring your guitar technique to a professional level.

This book provides you with a variety of material that covers all facets of modern guitar technique. It is essential that you practice these exercises with a metronome to ensure accurate timing and a method with which to measure your progress. Practice every day if you can, as consistent practice will yield the greatest results. Good luck.

Jean Marc

Acknowledgments

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All at Hal Leonard Corporation
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This book is dedicated to my father Aissa Belkadi.
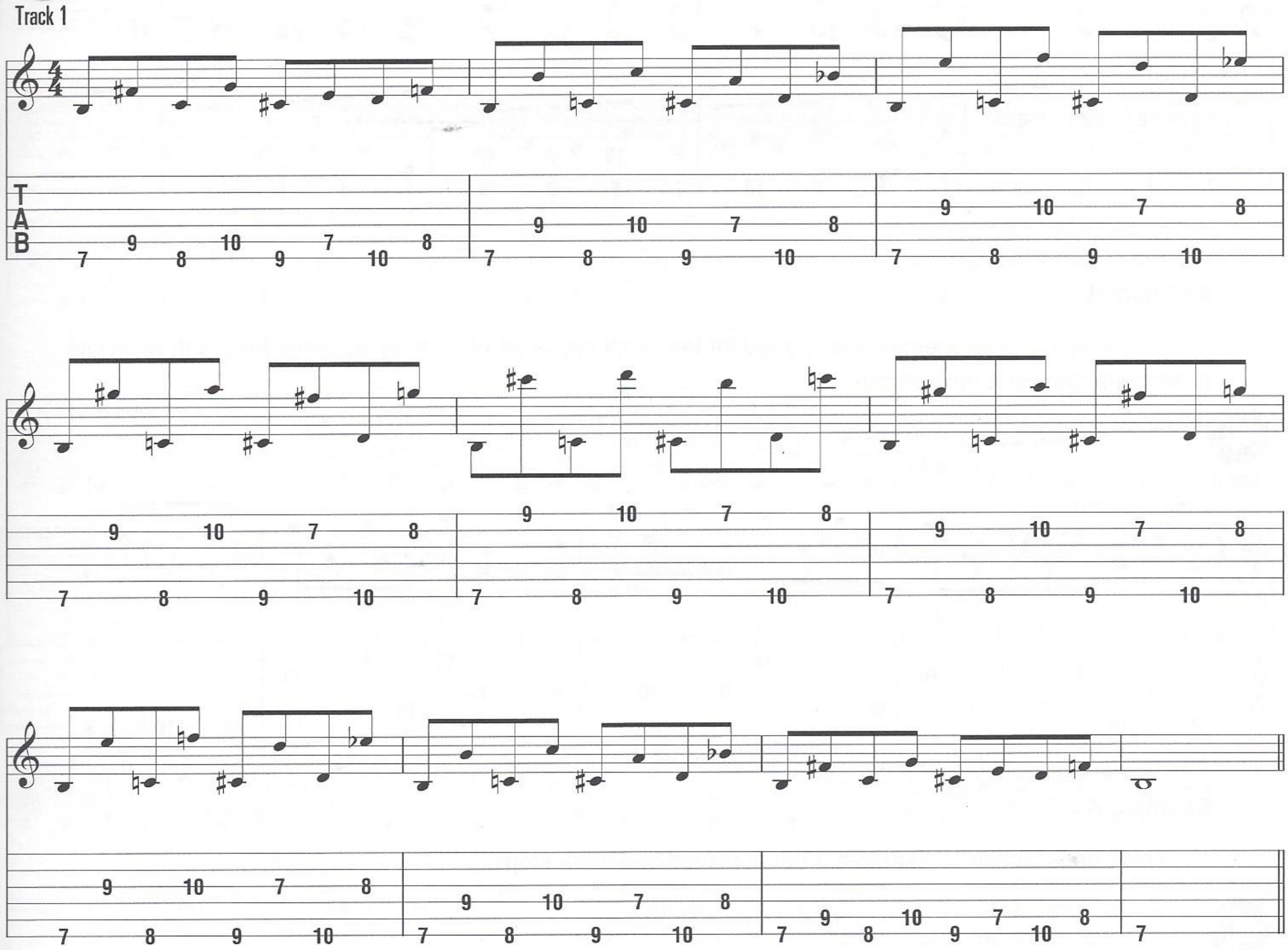
1 Stretching

Vertical Exercises

Example 1

Here's a good vertical stretching exercise that also benefits finger independence. Play with alternate picking starting on a downstroke.
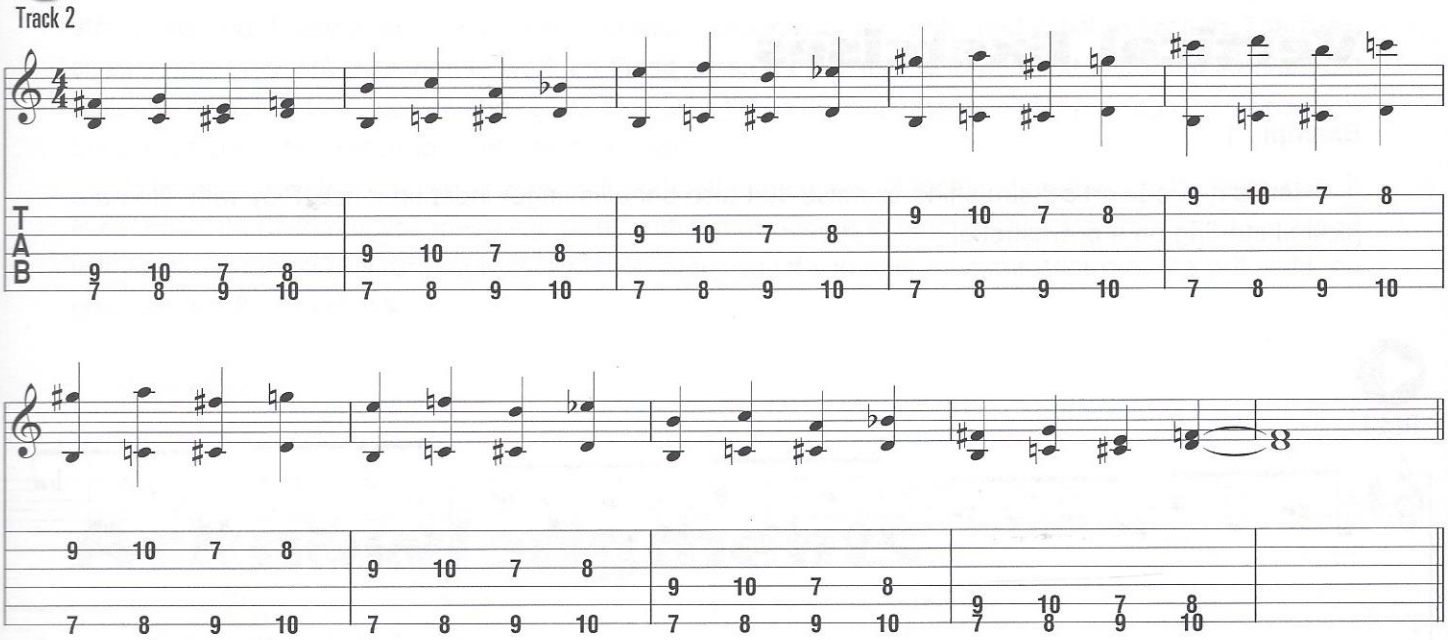
Track 1



Example 2

This one is similar to Example 1 but is played in double stops.

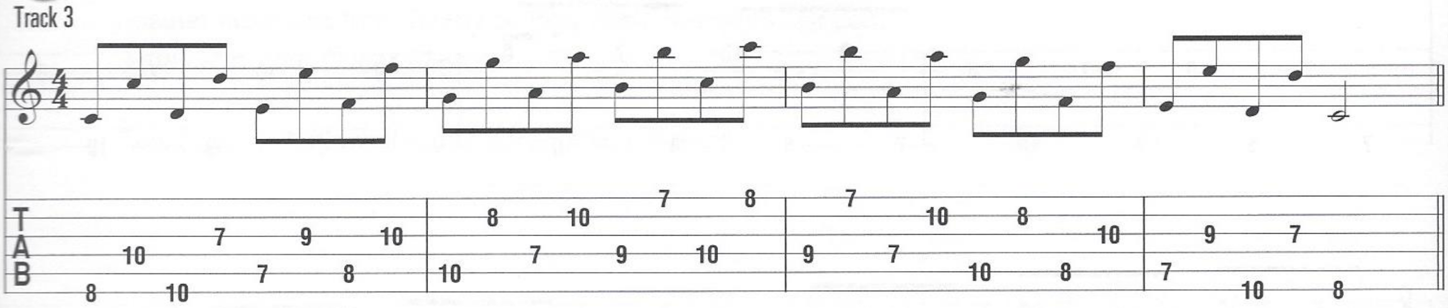
Track 2



Example 3

This is an octaves exercise that's good for left-hand precision and string skipping. Play with alternate picking starting on a downstroke.

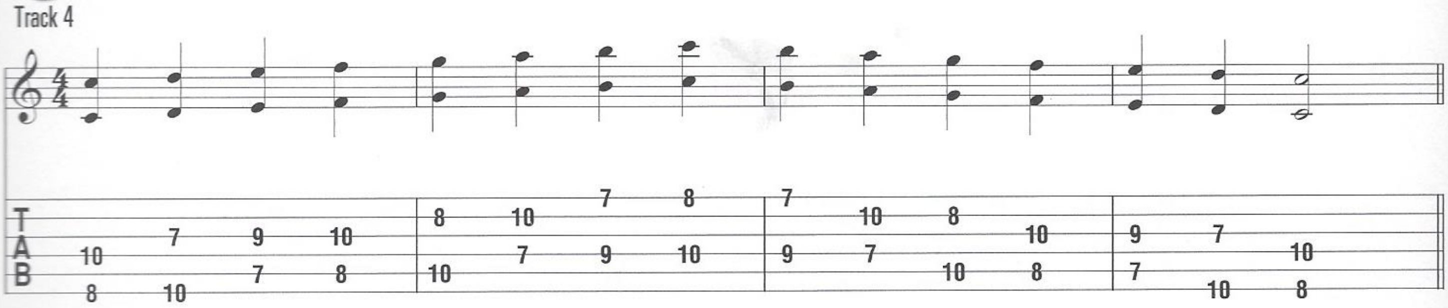
Track 3



Example 4

This one is similar to Example 3 but is played in double stops.
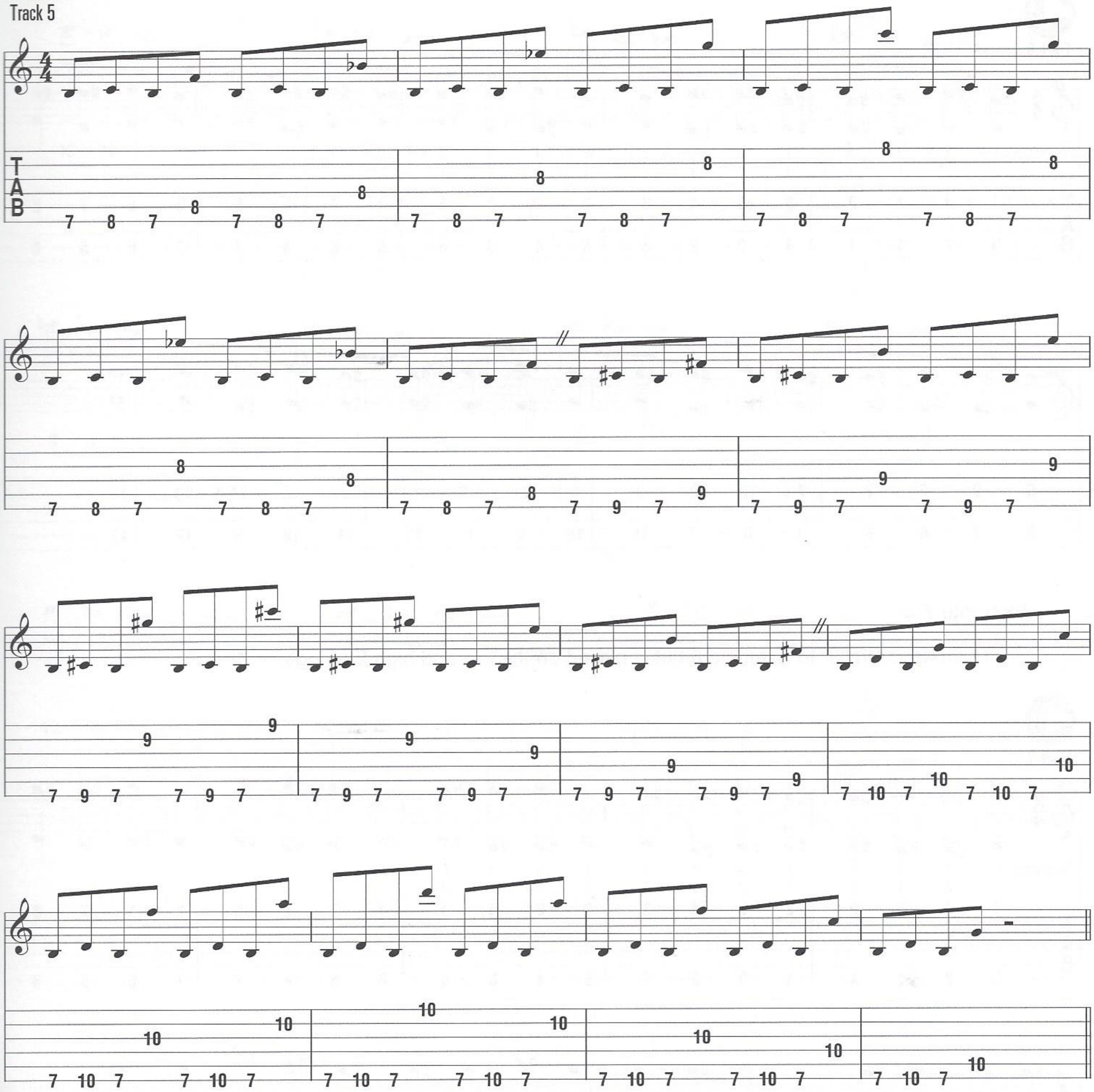
Track 4



Example 5

This exercise is great for string skipping. Play with the left-hand index finger barring the neck and use alternate picking.

Track 5
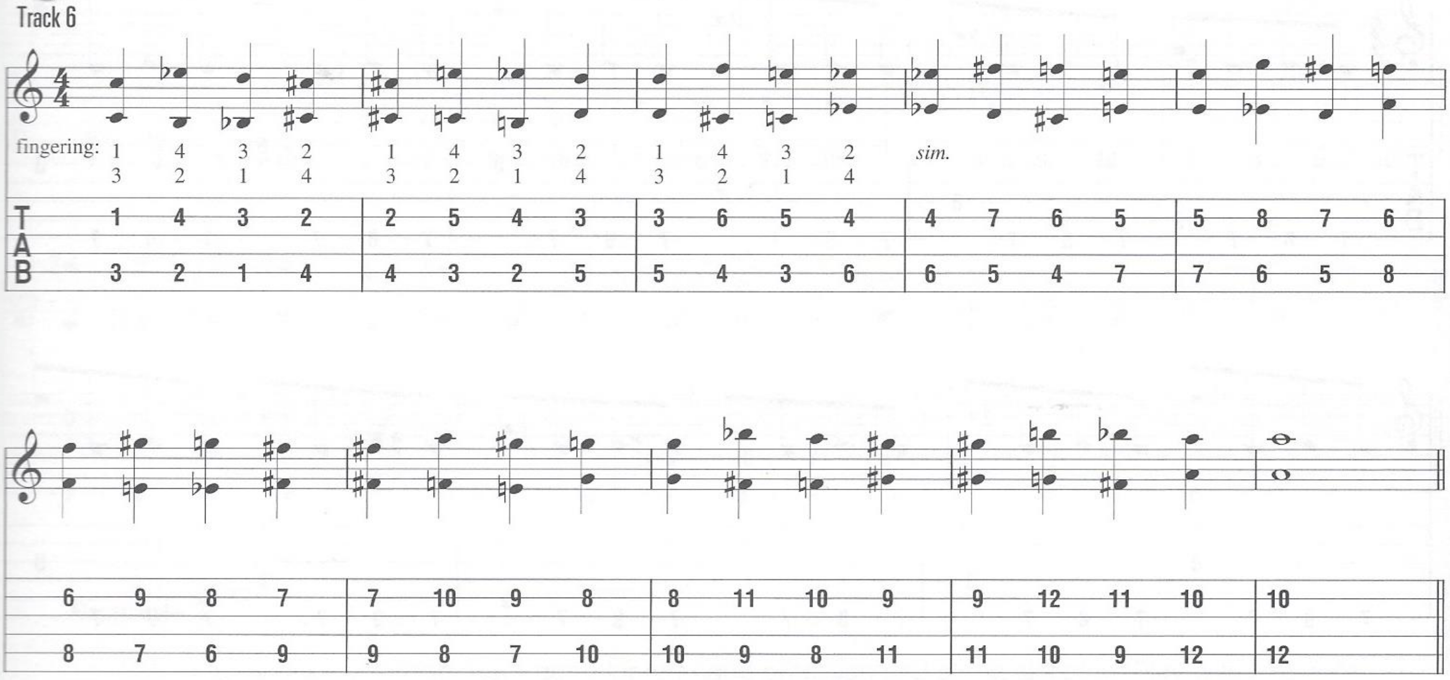


Horizontal Exercises

Example 6

Here's a chromatic exercise in double stops that provides good stretching with the use of the A and B strings.
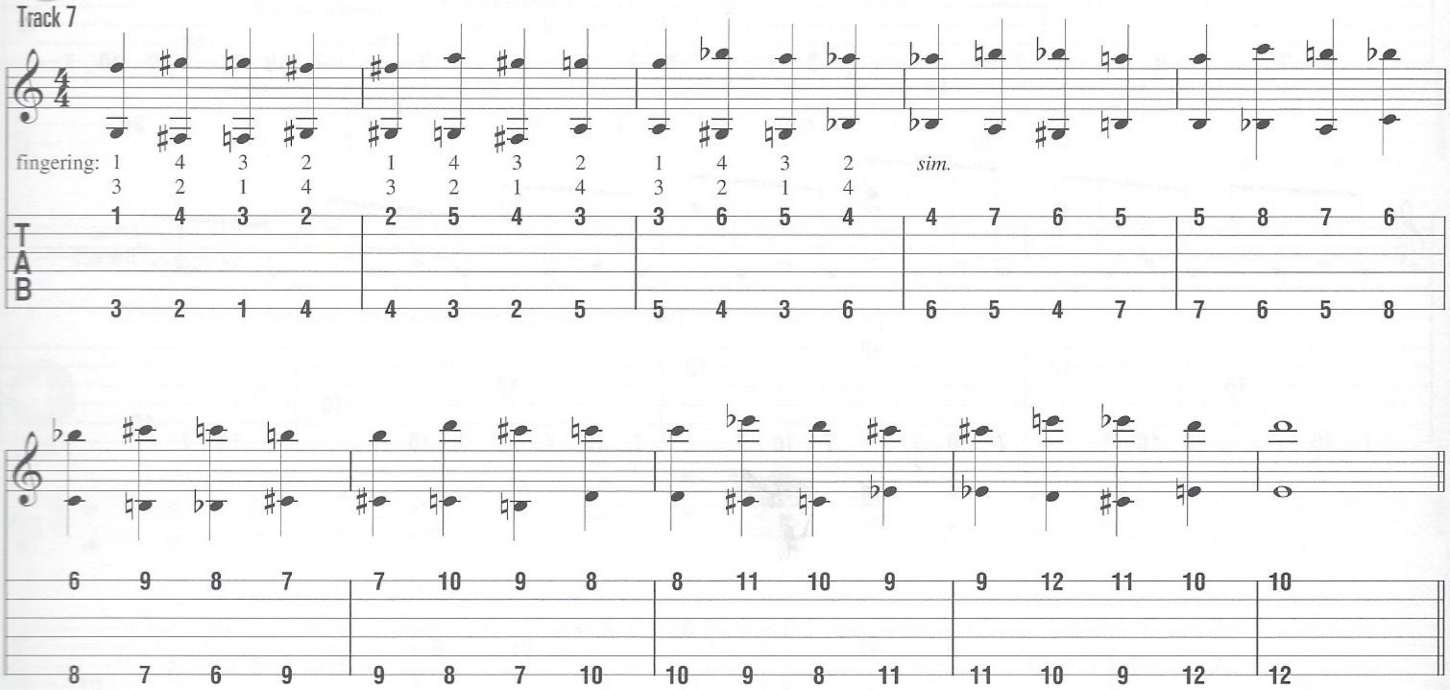
Track 6



Example 7

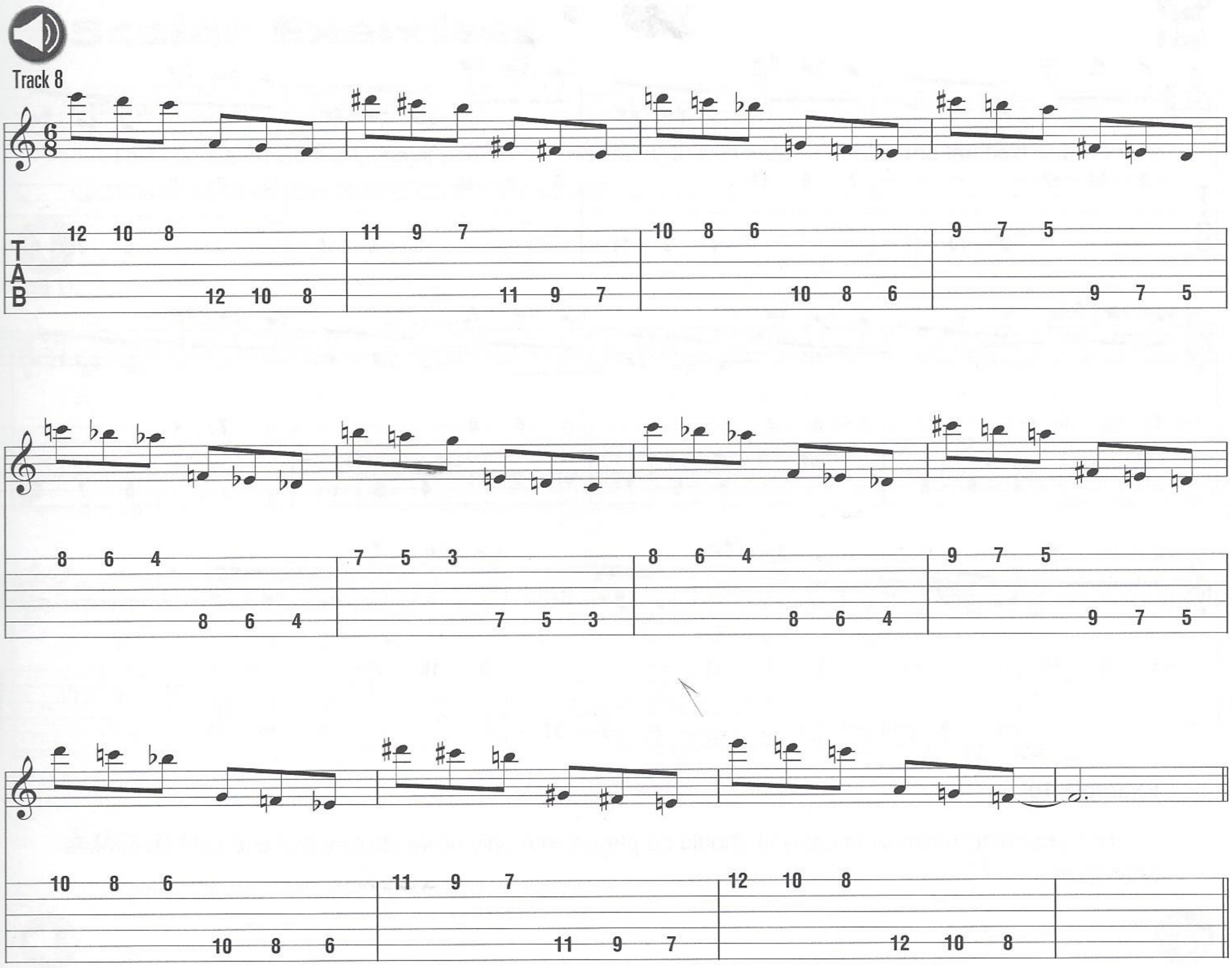
This one is similar to Example 6 but is played on the low and high E strings.

Track 7



Example 8
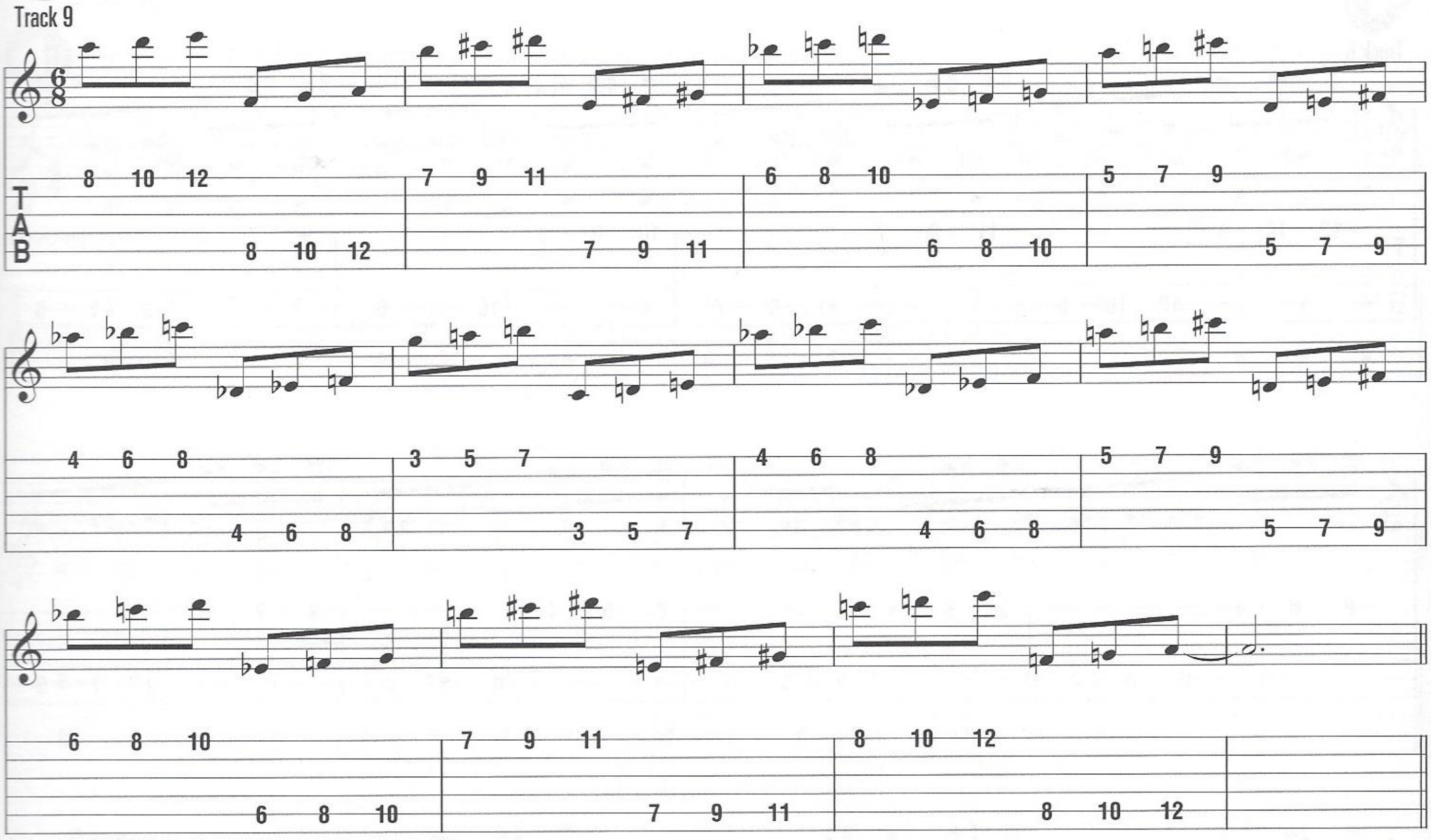
This descending chromatic exercise targets both stretching and string skipping. Play it with both a 4–3–1 fingering and a 4–2–1 fingering.



Example 9

In this example, the left-hand position descends as in Example 8, but the three-note groupings ascend instead.

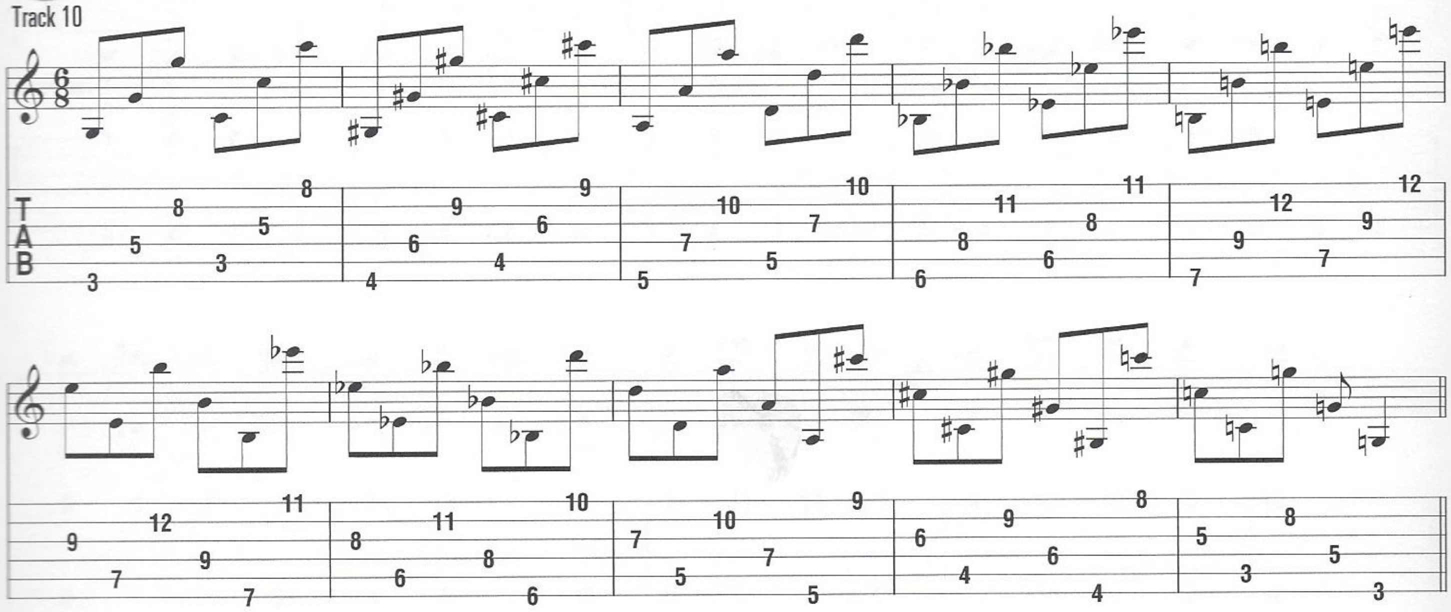
Track 9



Example 10

This chromatic exercise in octaves should be played with only down strokes first and only up strokes afterwards.

Track 10



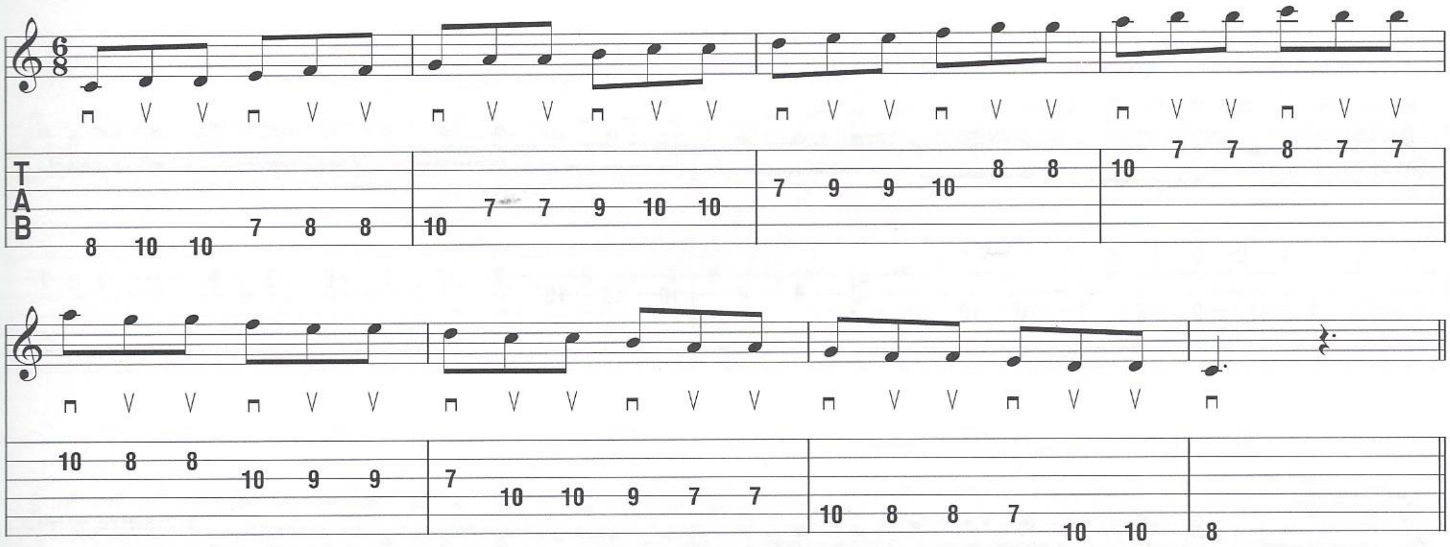
2 Alternate Picking

Scalar Exercises

Example 1

This exercise uses the C major scale. Play the first note with a down stroke and the next one with two up strokes; continue this picking pattern throughout.

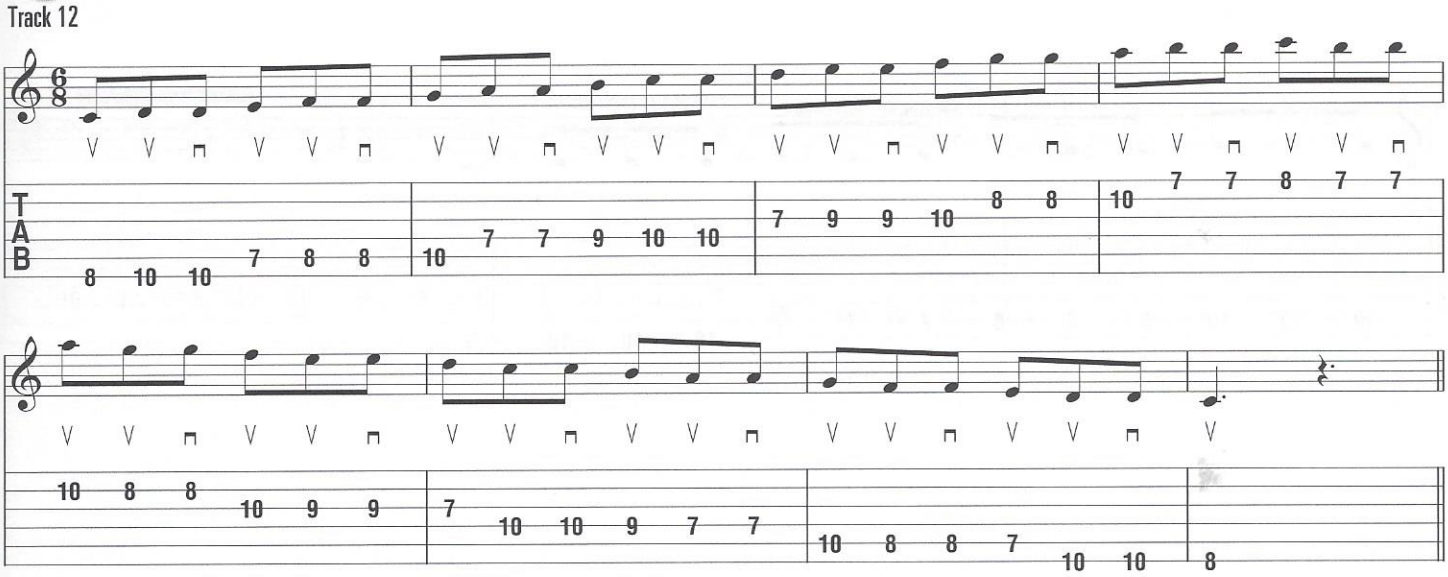
Track 11



Example 2

This is the opposite picking pattern as Example 1.
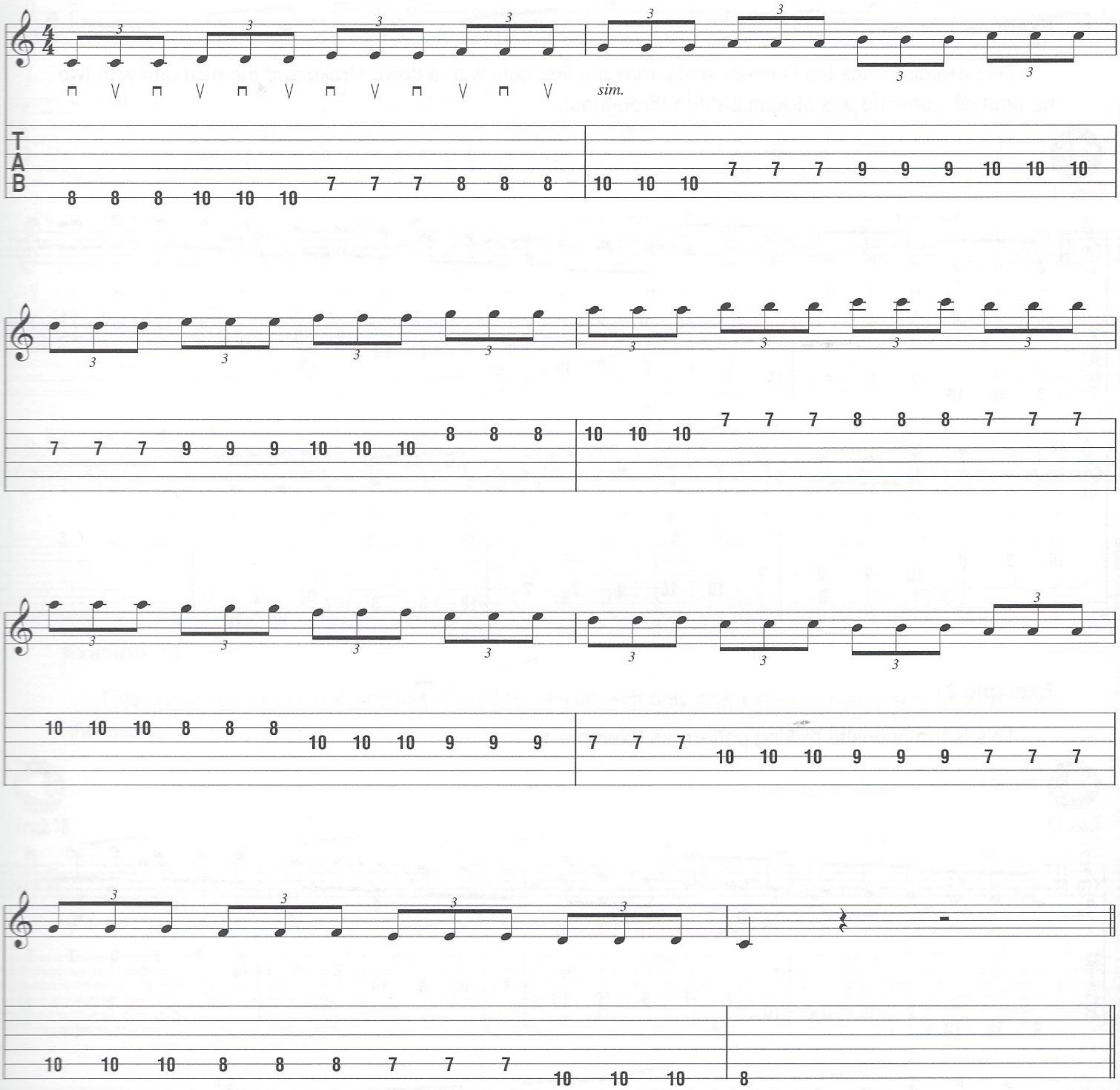
Track 12



Example 3

Here's a C major scale played in triplets. Try this repeated-note approach in any key and also on arpeggios.
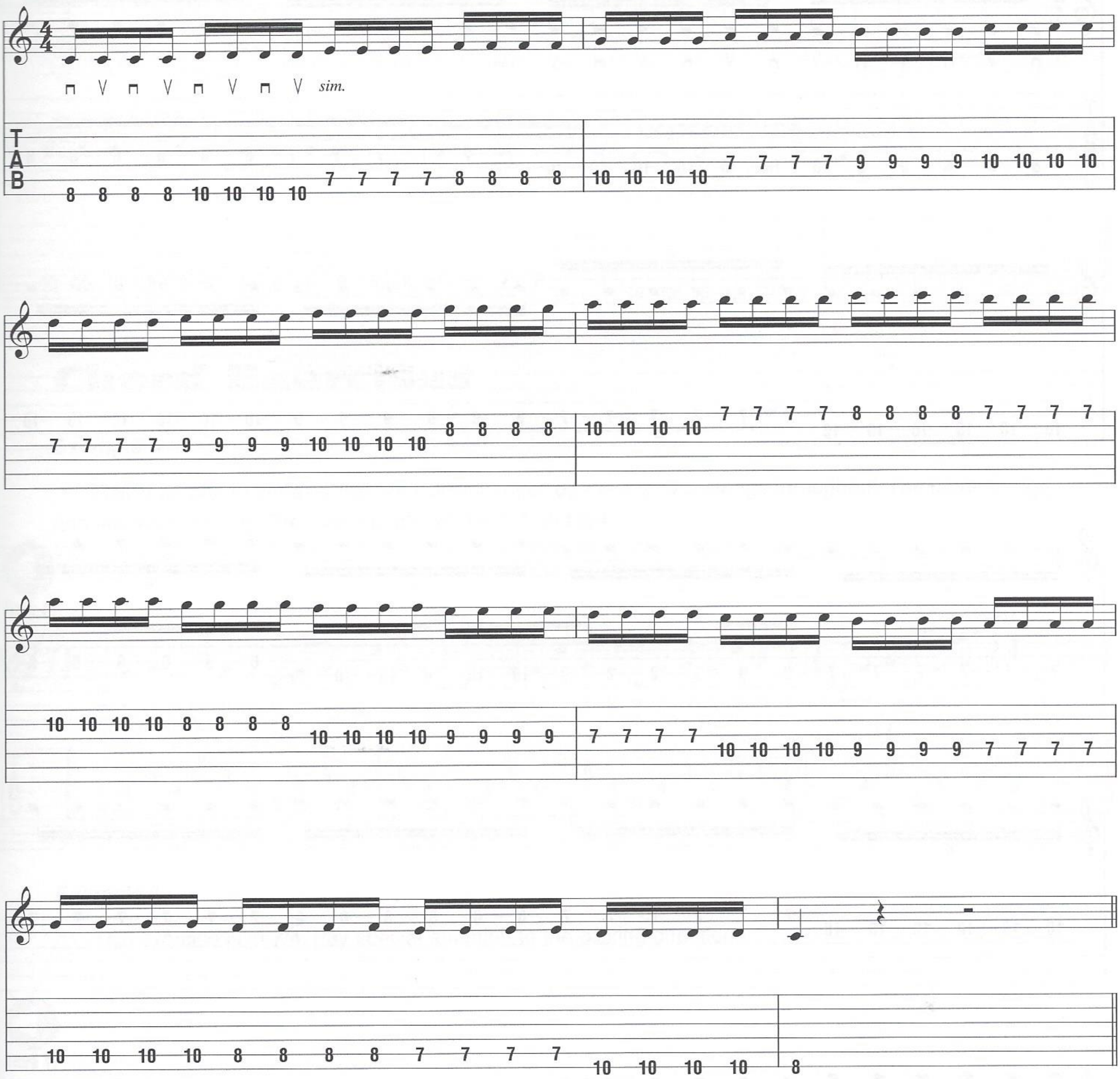
Track 13



Example 4

This is the C major scale played in sixteenth notes.

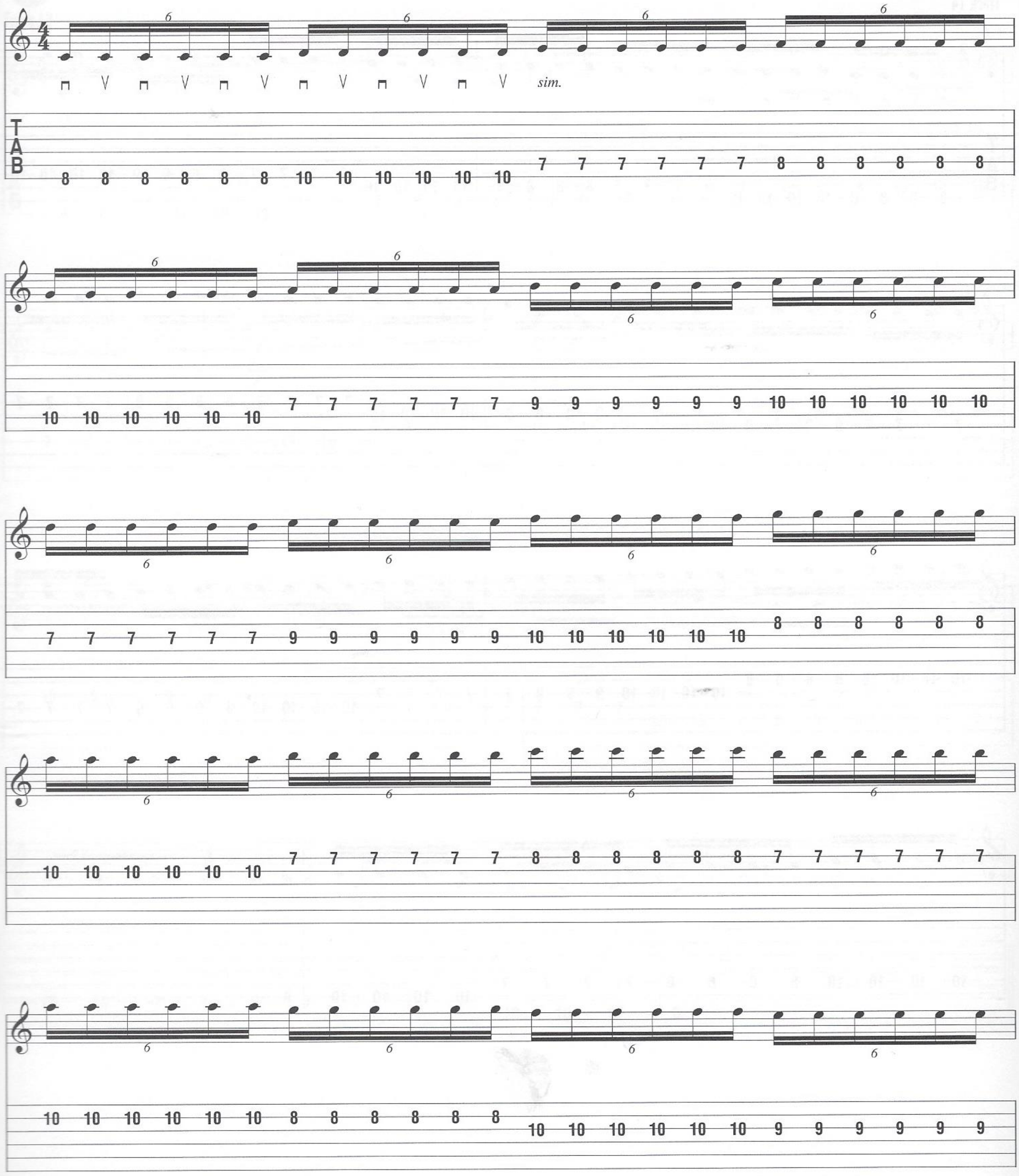
Track 14

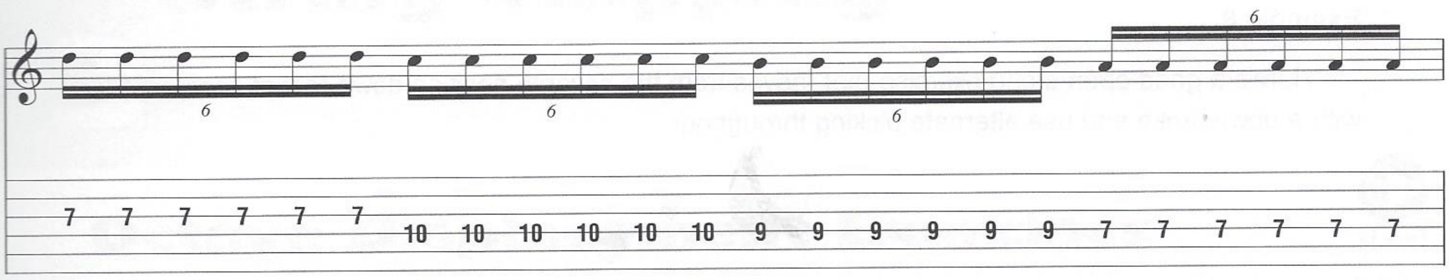


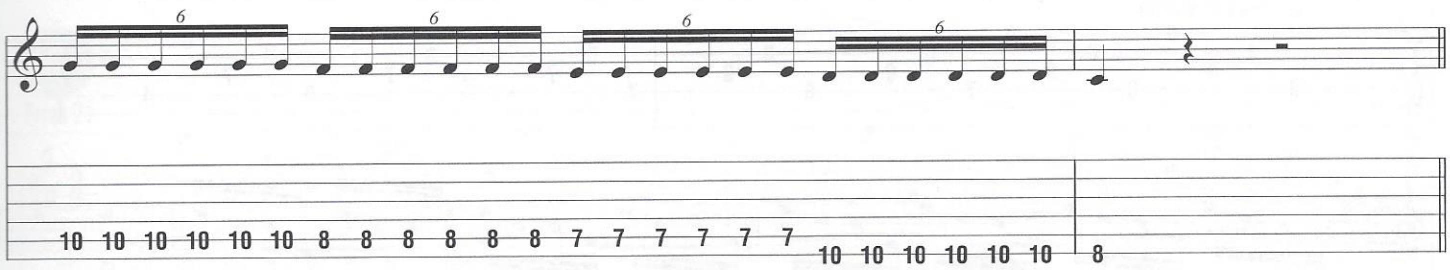
Example 5

Here's the C major scale played in sixteenth-note triplets.

Track 15





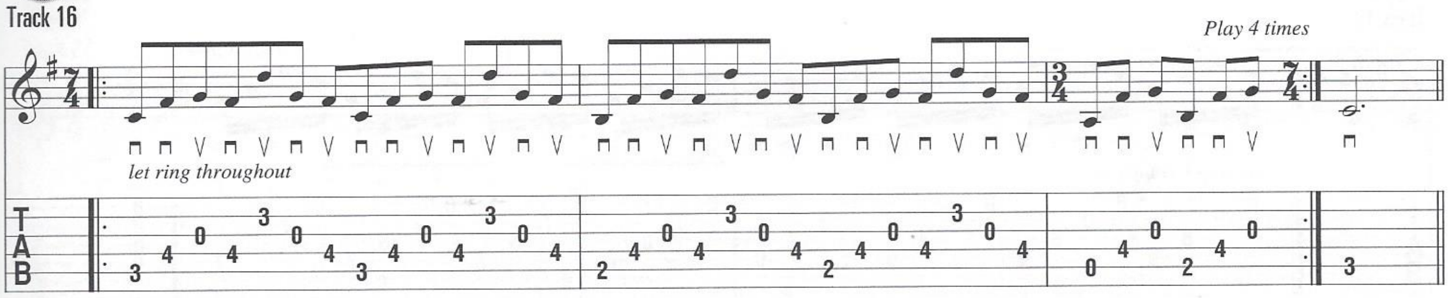


Chord Exercises

Example 6

This is an odd meter exercise. Play downstrokes on the A and D strings throughout. The other strings use alternate picking. The time signatures are 7/4 and 3/4.
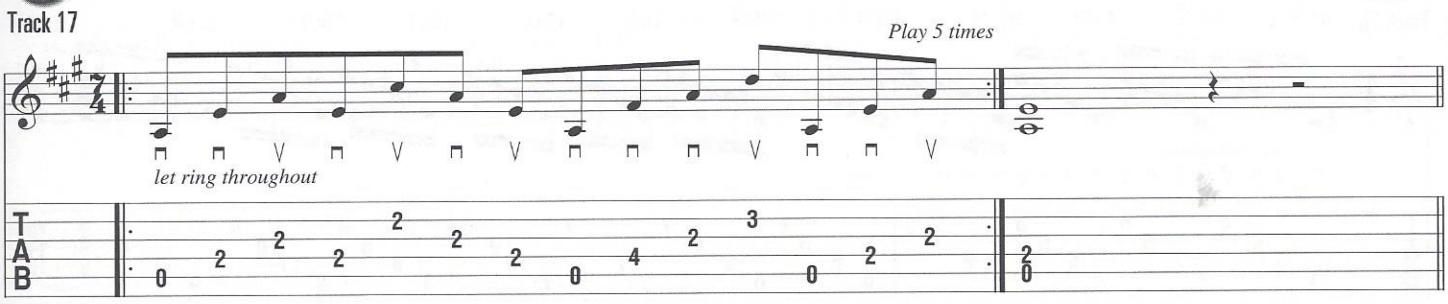
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Example 7

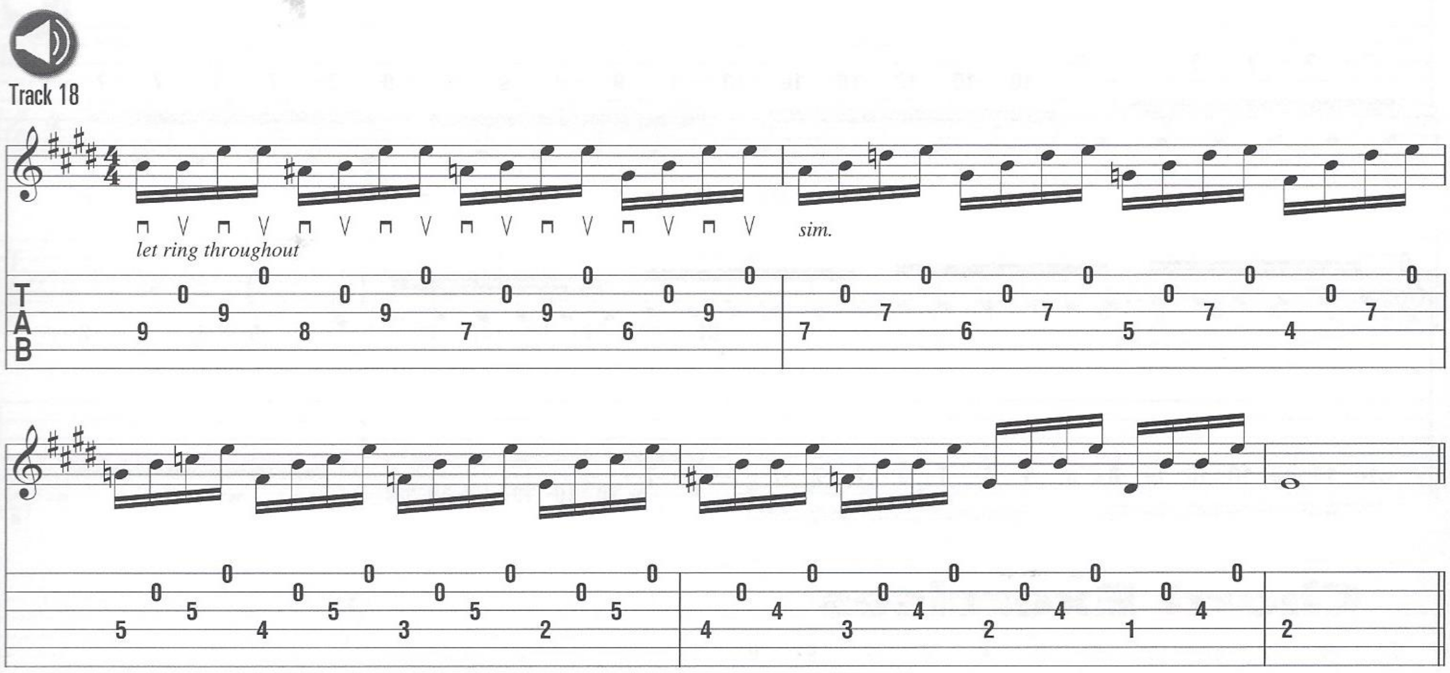
This exercise is in 7/4. Pay special attention to the picking directions.

Track 17



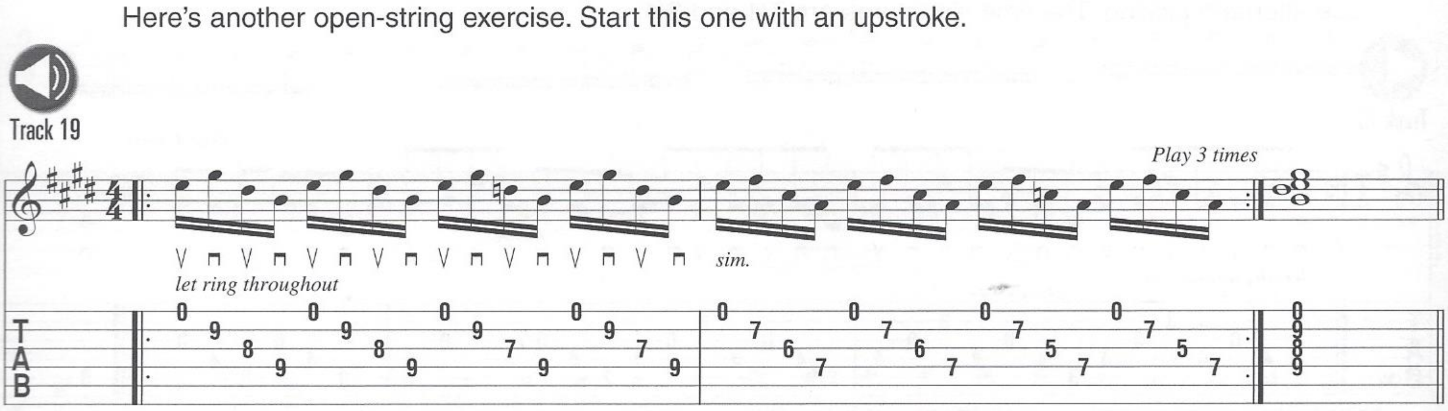
Example 8

Here's a good open-string exercise that moves from the seventh position down to first position. Start with a downstroke and use alternate picking throughout.



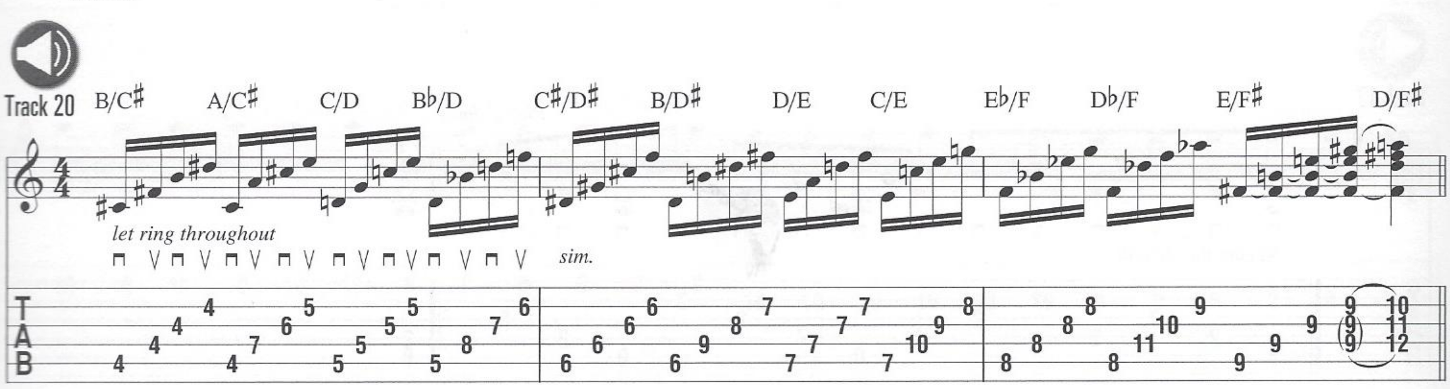
Example 9

Here's another open-string exercise. Start this one with an upstroke.



Example 10

This alternate picking exercise moves chromatically with two slash chords, starting with B/C♯ and A/C♯.



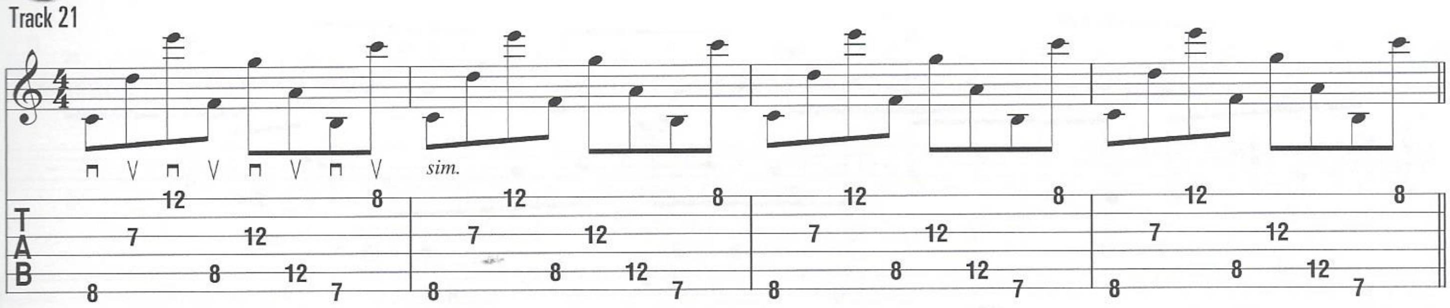
3 String Skipping

Octave Displacement Exercises

Example 1

This is an octave displacement C major scale using alternate picking.

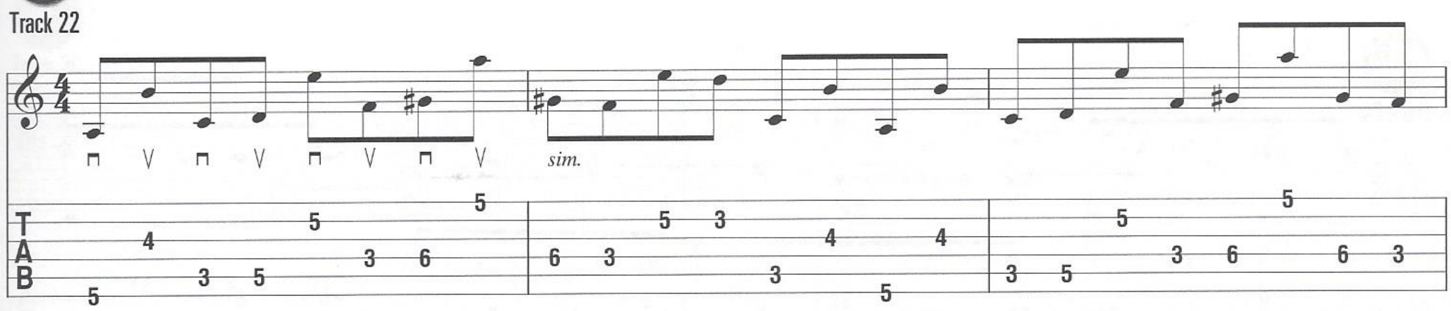
Track 21
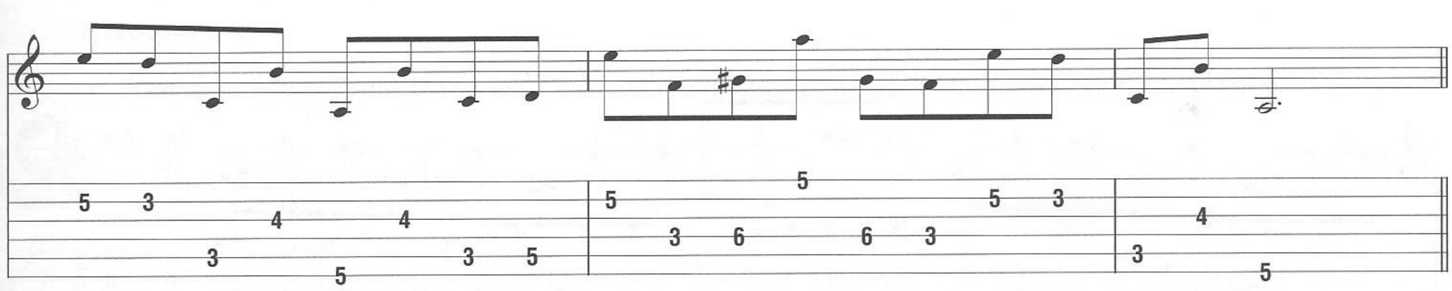


Example 2

Here's an octave displacement A harmonic minor scale using alternate picking.

Track 22
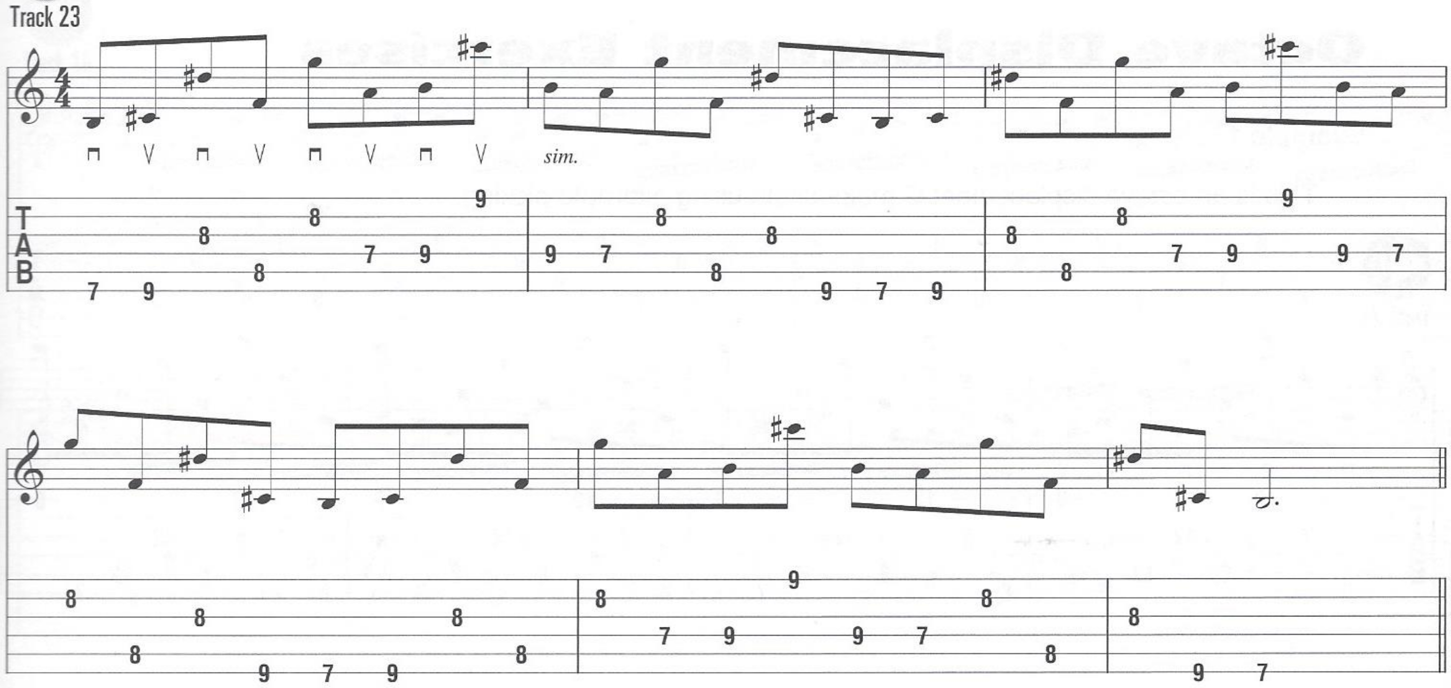




Example 3

This is an octave displacement whole tone scale using alternate picking.
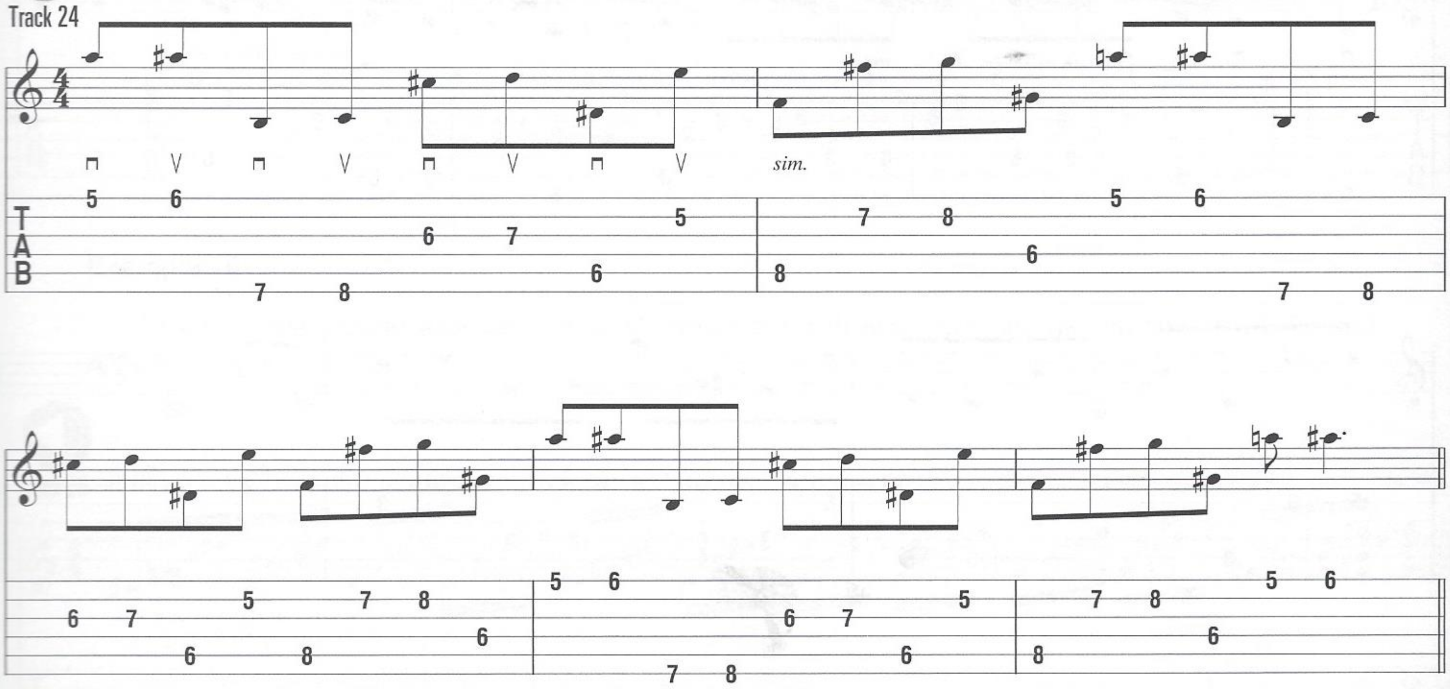
Track 23



Example 4

This is an octave displacement chromatic scale using alternate picking.

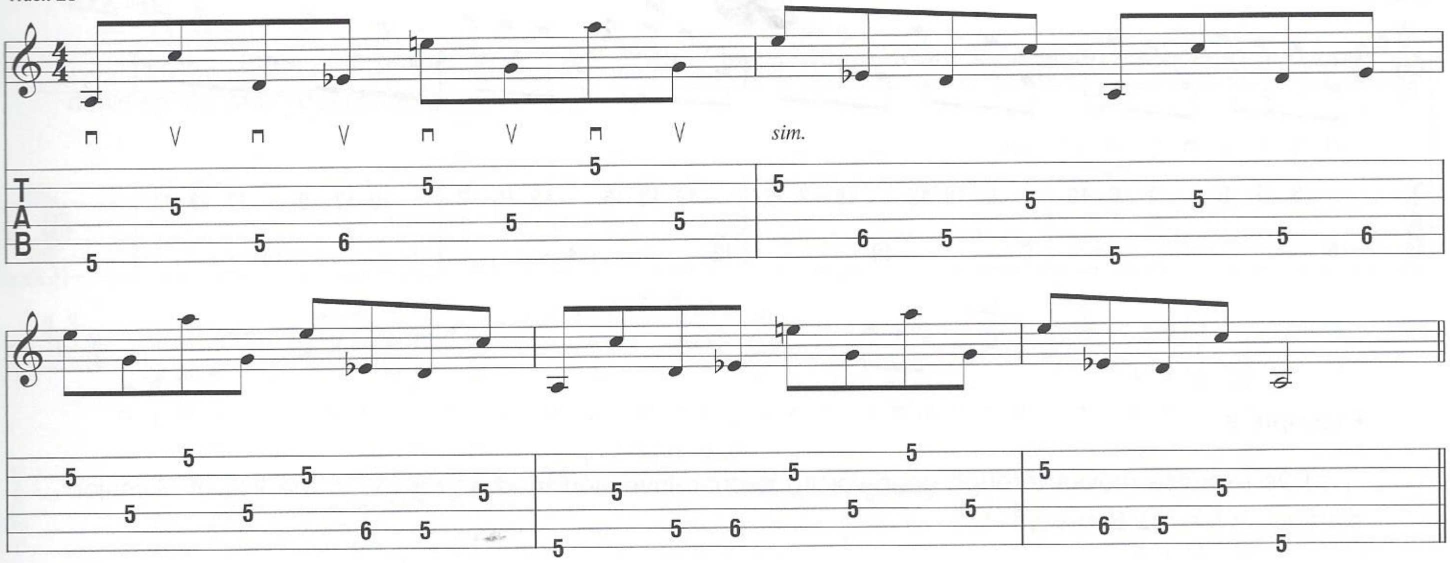
Track 24



Example 5

Here's an octave displacement A blues scale using alternate picking.

Track 25

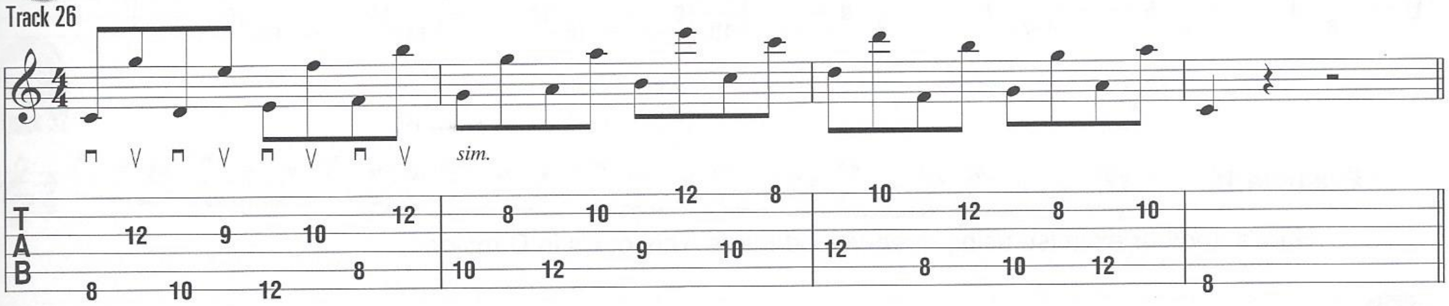


Classical-sounding Exercises

Example 6

This example in C major uses contrary motion and string skipping. Try to transpose to other keys.

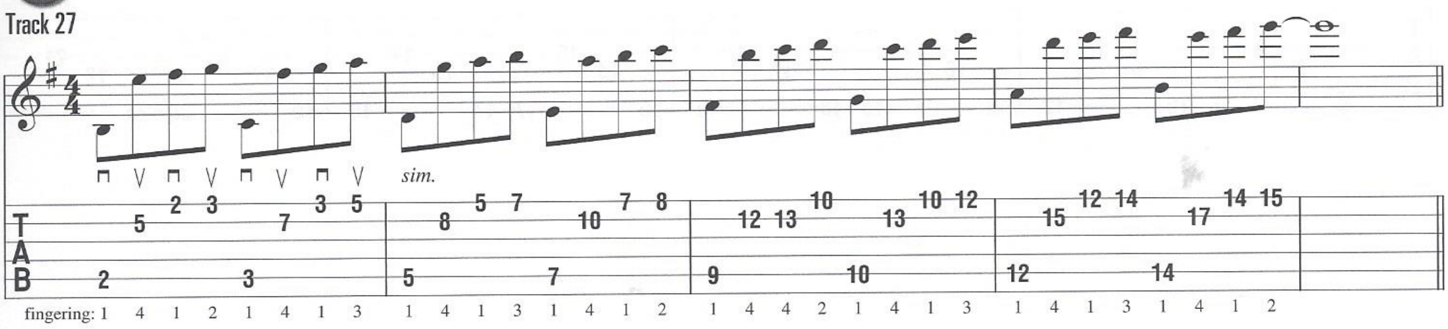
Track 26



Example 7

This exercise in G major moves a four-note sequence diatonically and uses alternate picking.

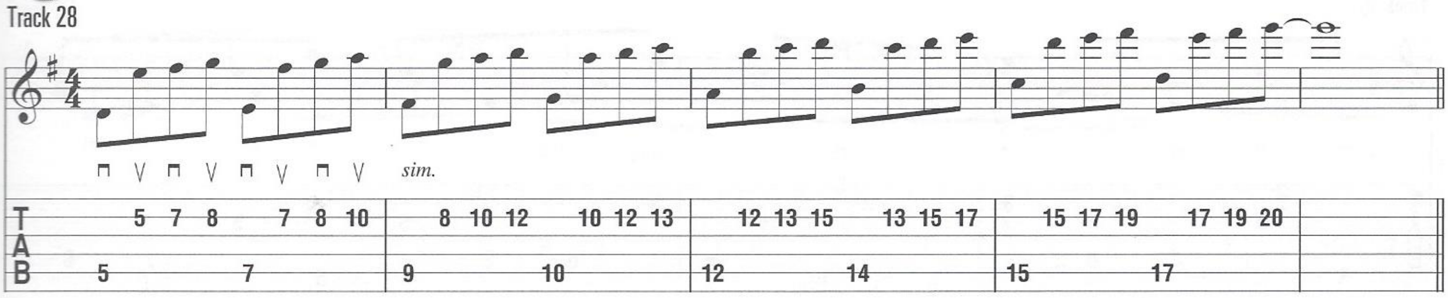
Track 27



Example 8

Here's another exercise in G major that uses a different four-note sequence.

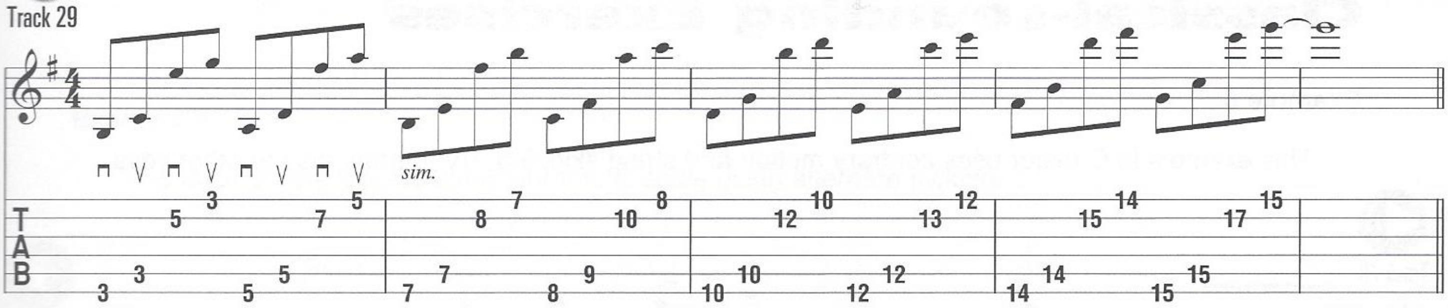
Track 28



Example 9

This exercise moves through open-voiced second-inversion triad arpeggios in the key of G major starting on the low E string.

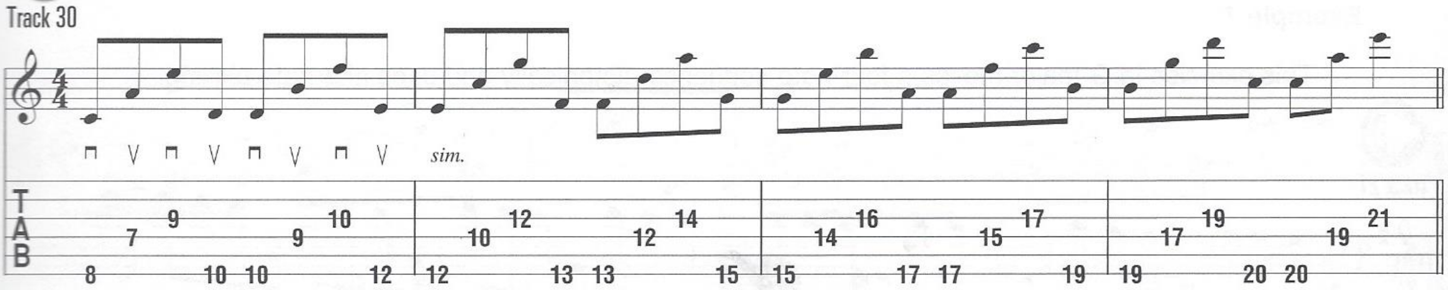
Track 29



Example 10

Here's another exercise using open-voiced triads. This one's in C major.

Track 30

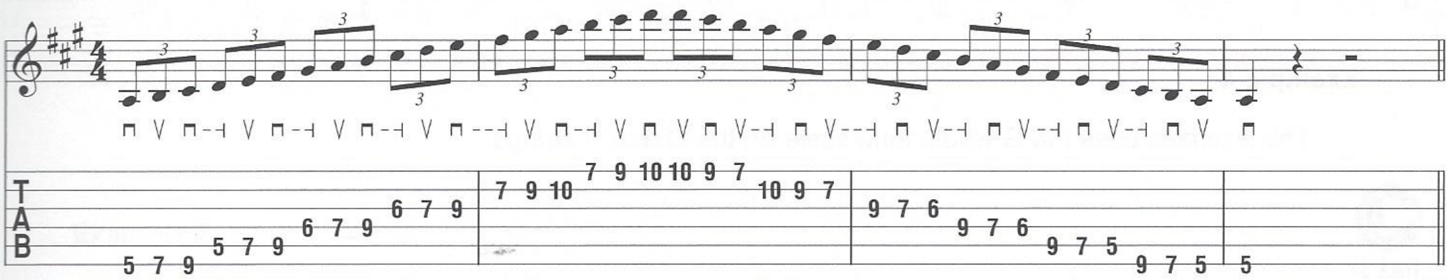


4 Sweep Picking

Example 1

This is a three-note-per-string A major scale. Play down-up-down-down when ascending and up-down-up-up when descending.

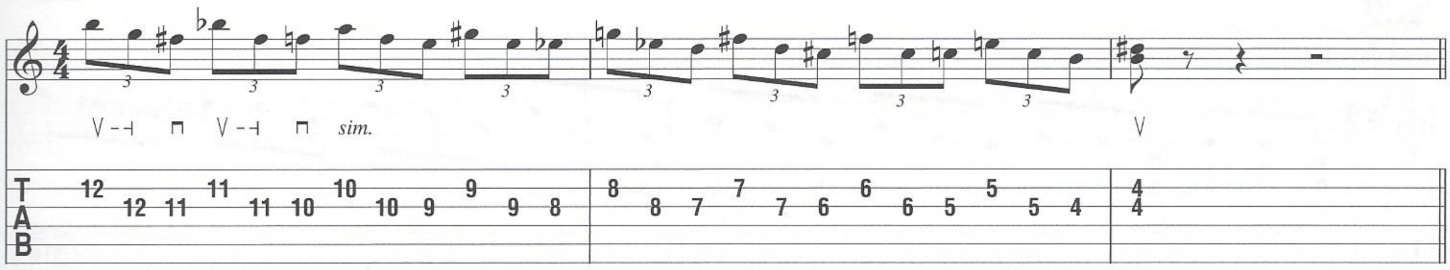
Track 31



Example 2

Here's a descending chromatic exercise using two-string sweeps.

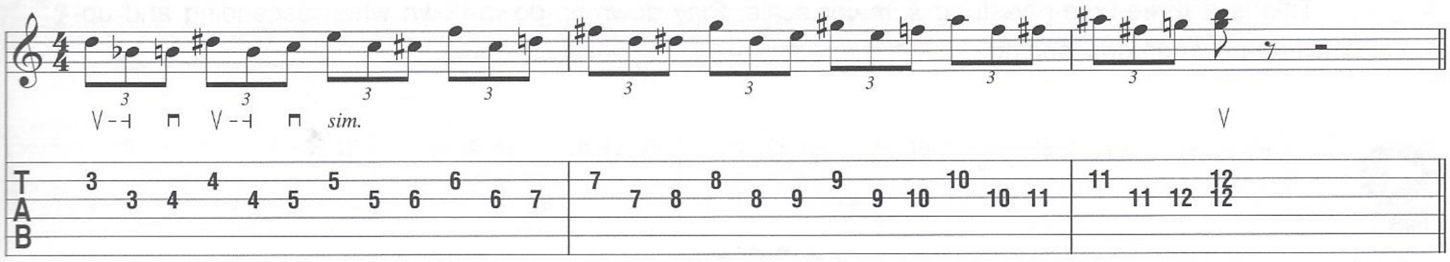
Track 32



Example 3

Here's an ascending chromatic exercise using two-string sweeps.

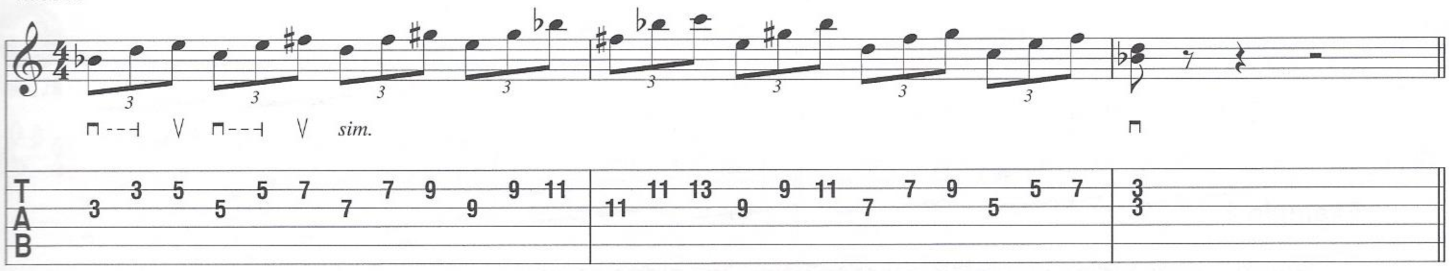
Track 33



Example 4

This exercise uses the G whole tone scale on the G and B strings.

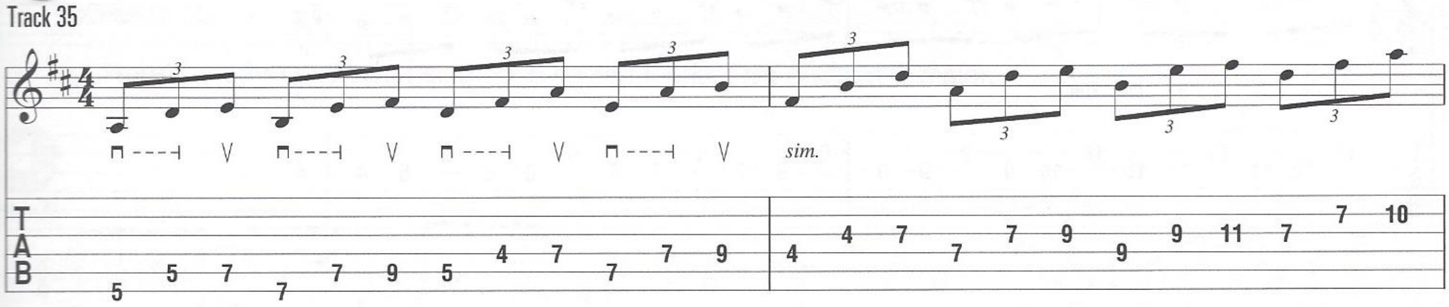
Track 34

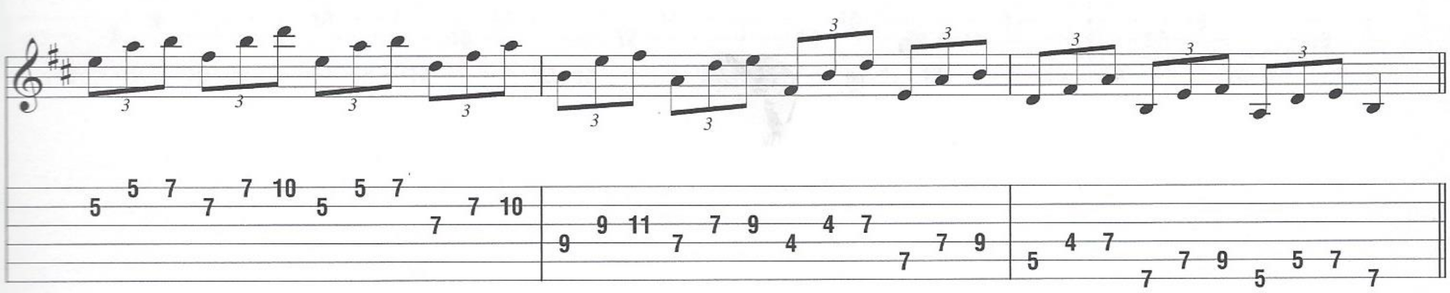


Example 5

This exercise is in triplets over B minor pentatonic using down-down-up picking.

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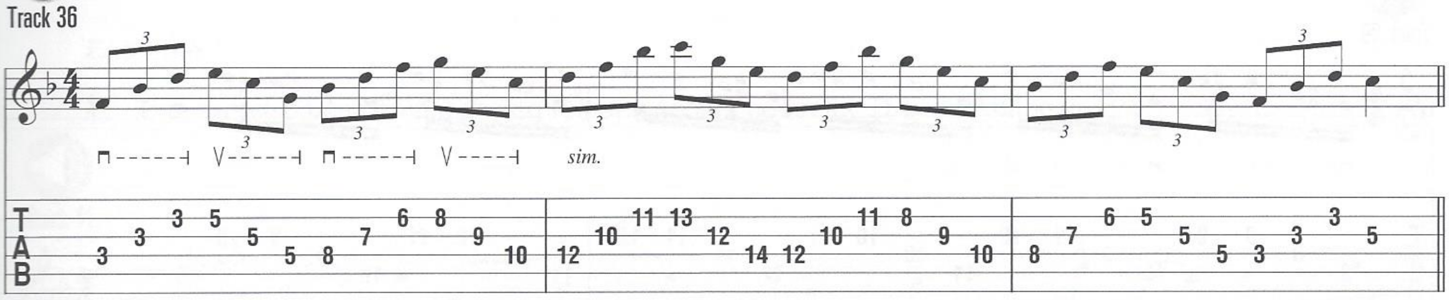




Example 6

This exercise is in triplets with ascending B♭ major and descending C major triads using three-string sweeps (down-down-down, up-up-up).

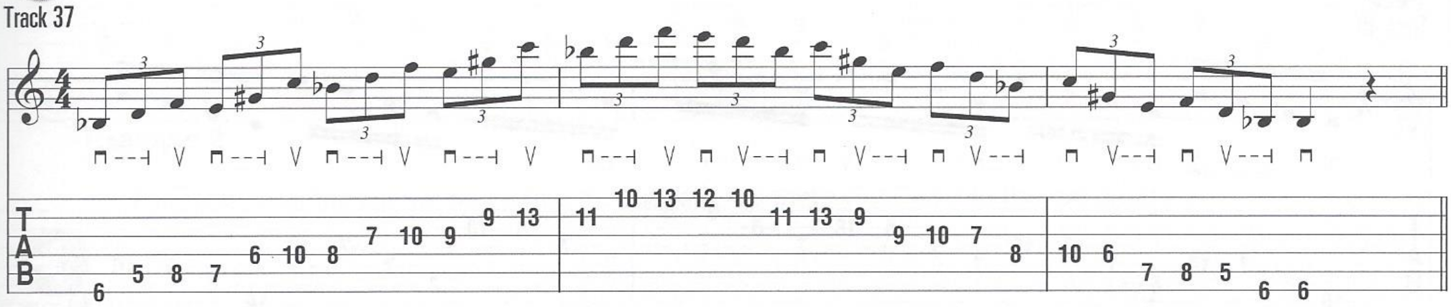
Track 36



Example 7

This exercise uses two triads, B♭ major and E+, from an F melodic minor scale.

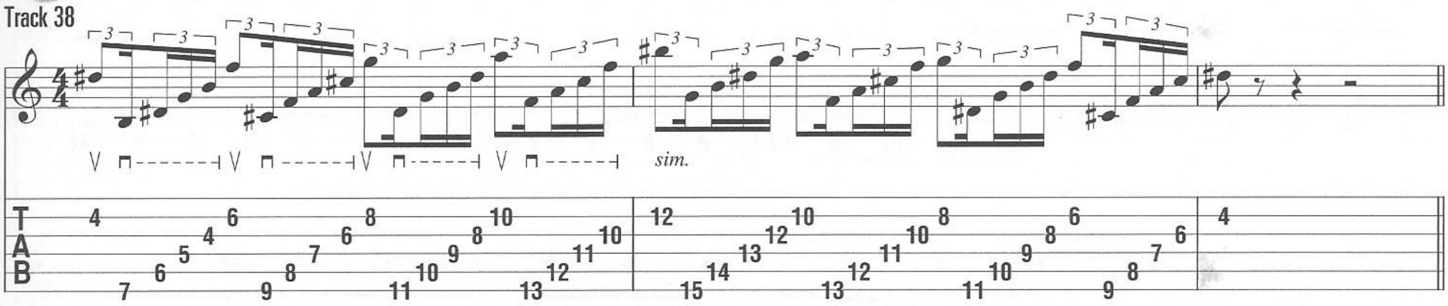
Track 37



Example 8

This is an augmented chord ascending in whole steps.

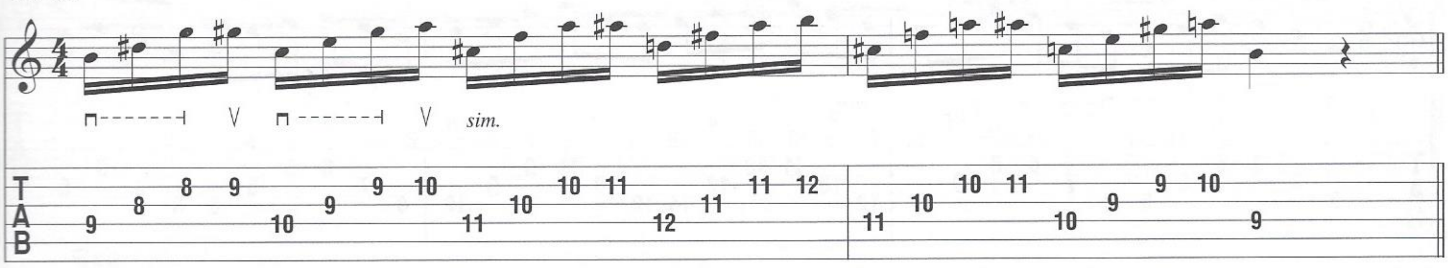
Track 38



Example 9

Here's another augmented lick, this time moving chromatically. Use a down-down-down-up picking pattern.

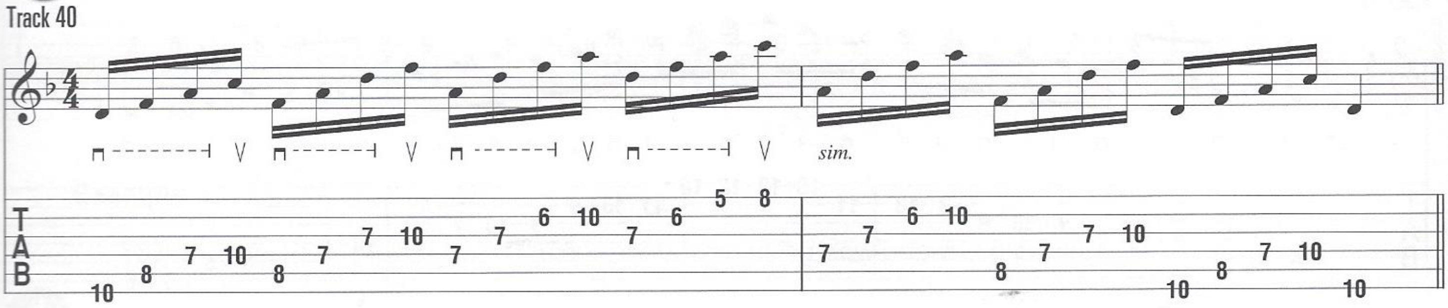
Track 39



Example 10

This example uses the Dmi7 arpeggio in groups of four with a three-string sweep.

Track 40



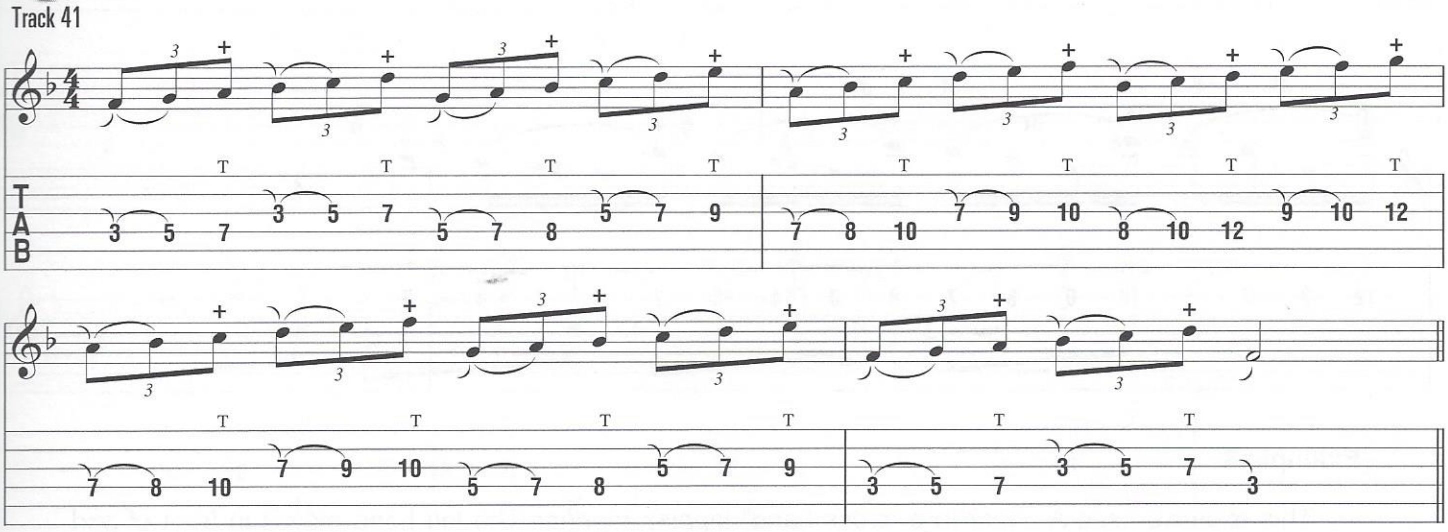
5 Tapping

Scalar Exercises

Example 1

This exercise uses an ascending F major sequence on the D and G strings.

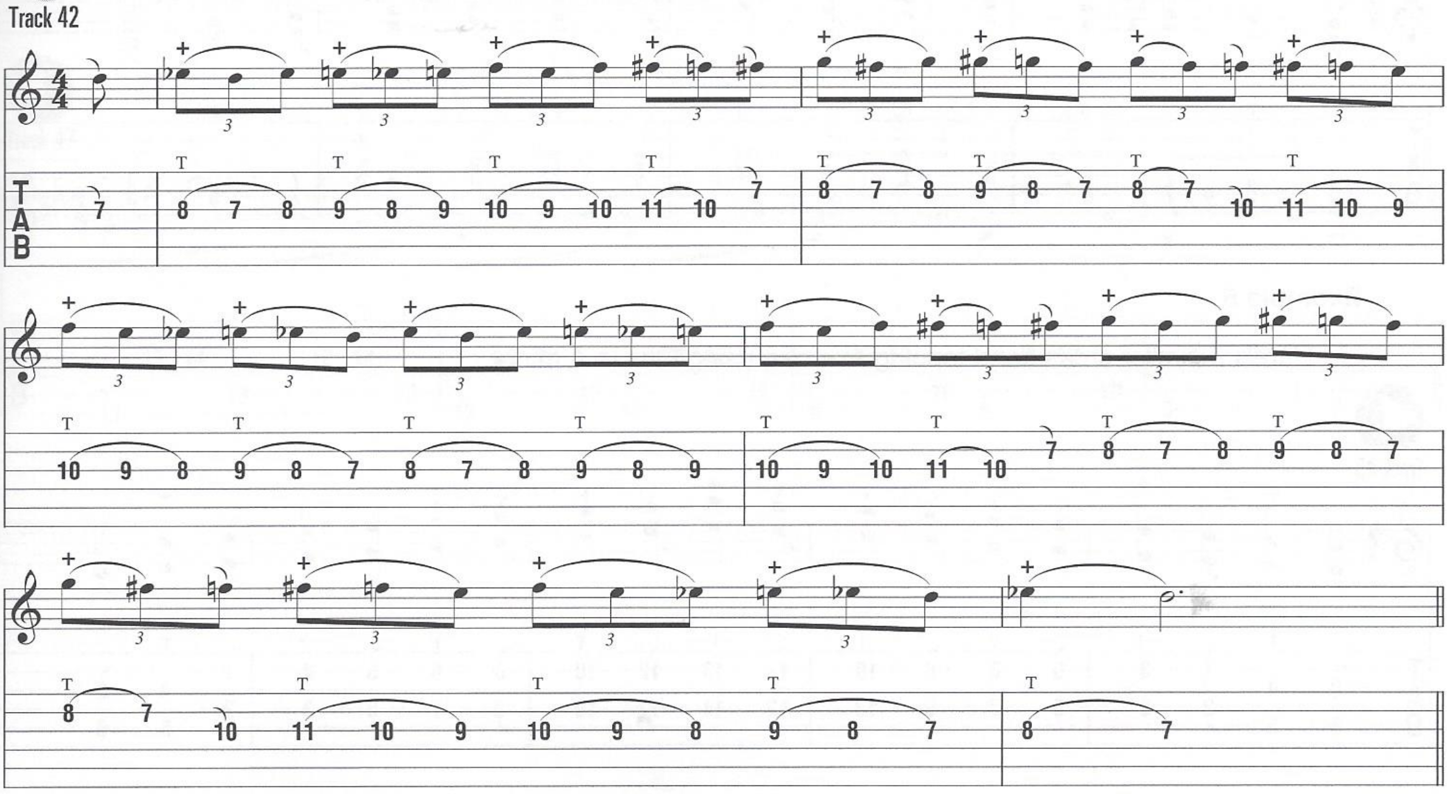
Track 41



Example 2

Here's a chromatic scale sequence that uses a tap that's right next to the left hand.

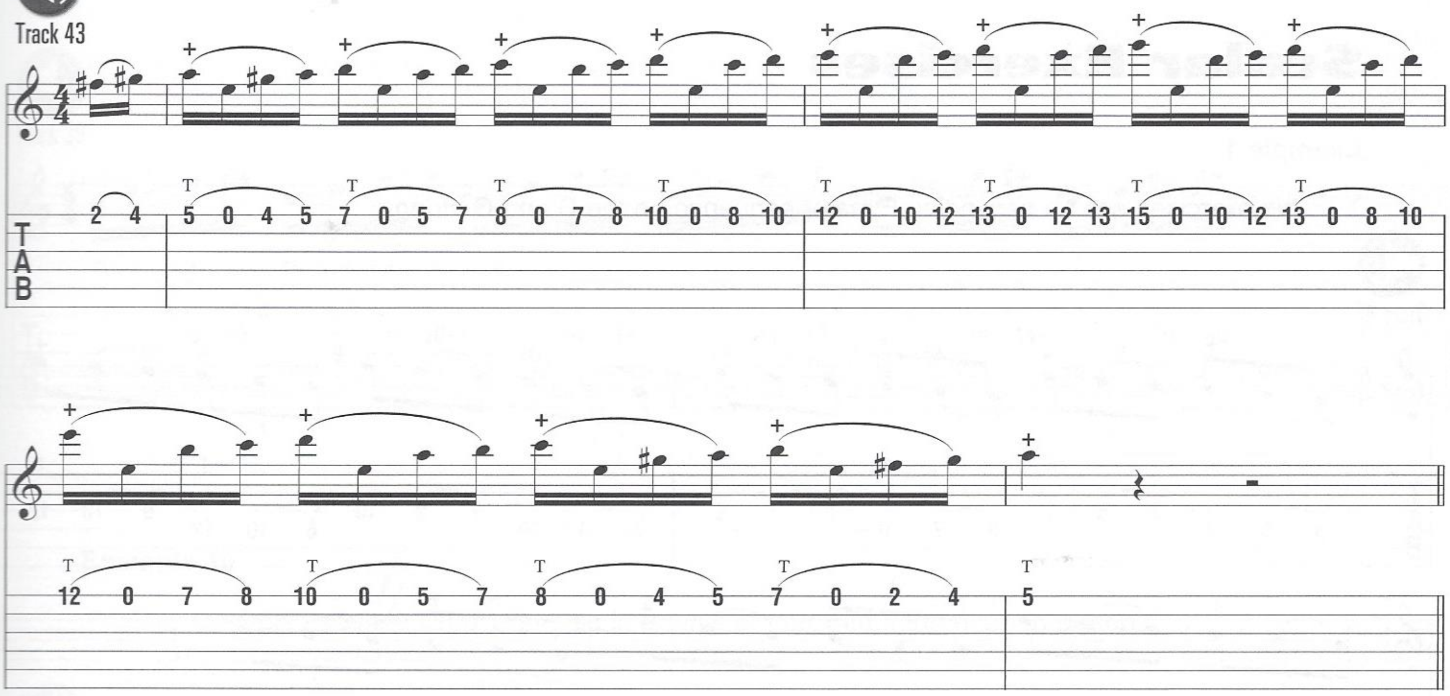
Track 42



Example 3

This exercise combines A melodic minor and A natural minor using the open E string.

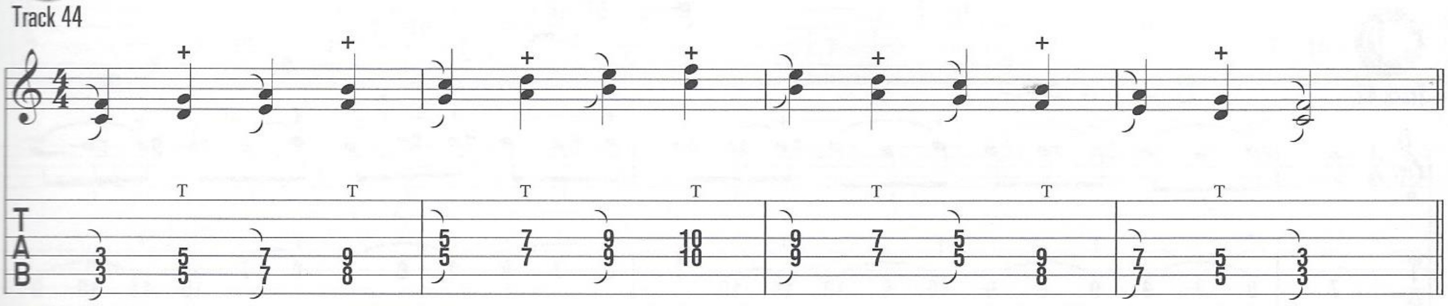
Track 43



Example 4

This exercise uses A minor in a "cross hand" tapping manner. The left hand moves in front of and behind the tapping hand throughout.

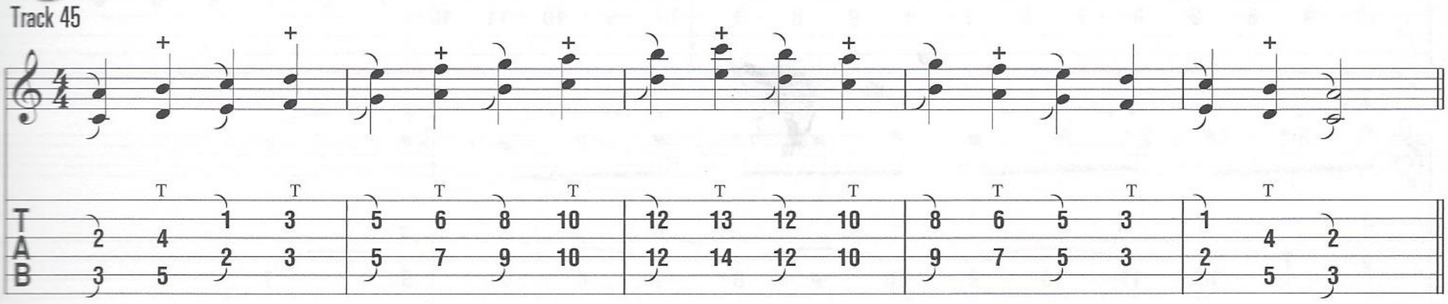
Track 44



Example 5

Here's a similar cross hand tapping exercise using 6ths in A minor.

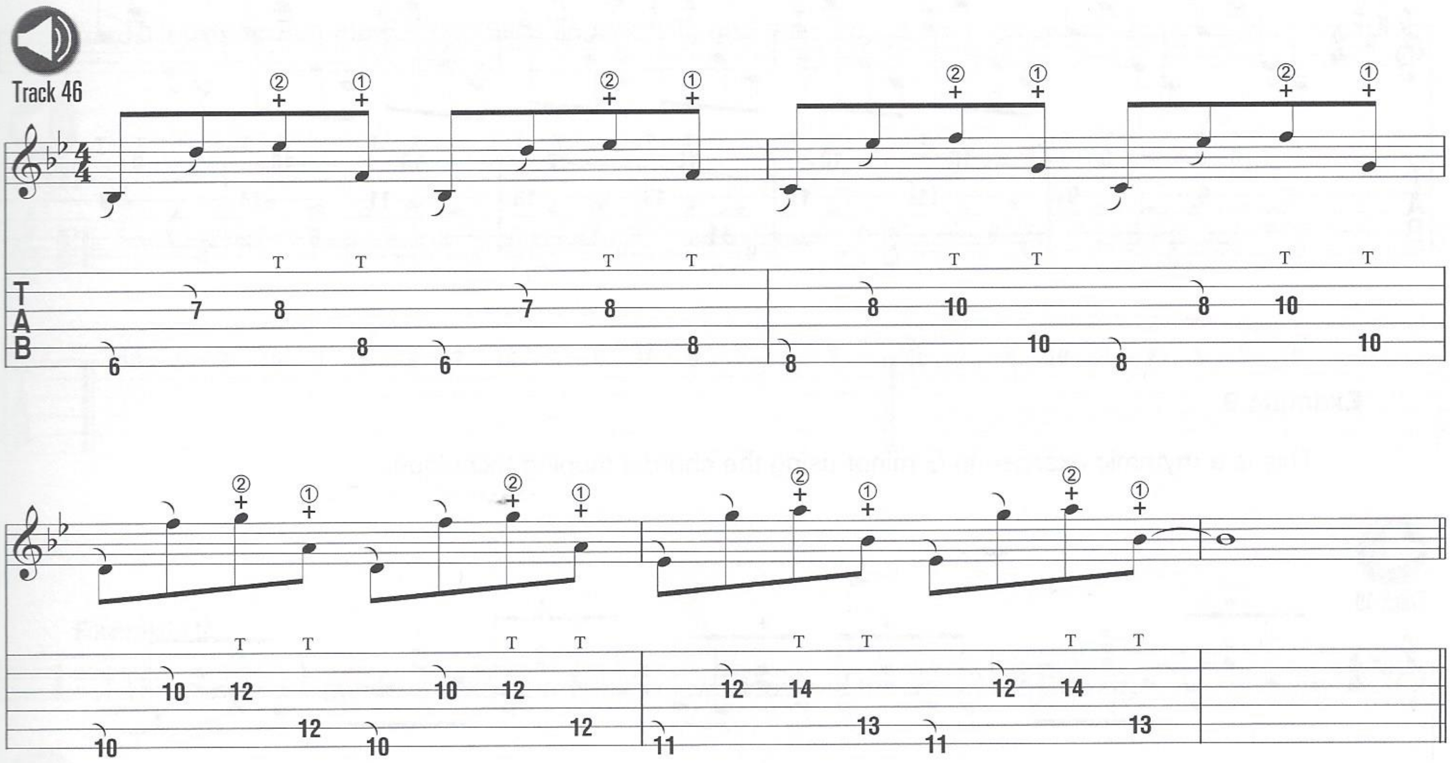
Track 45



Chordal Exercises

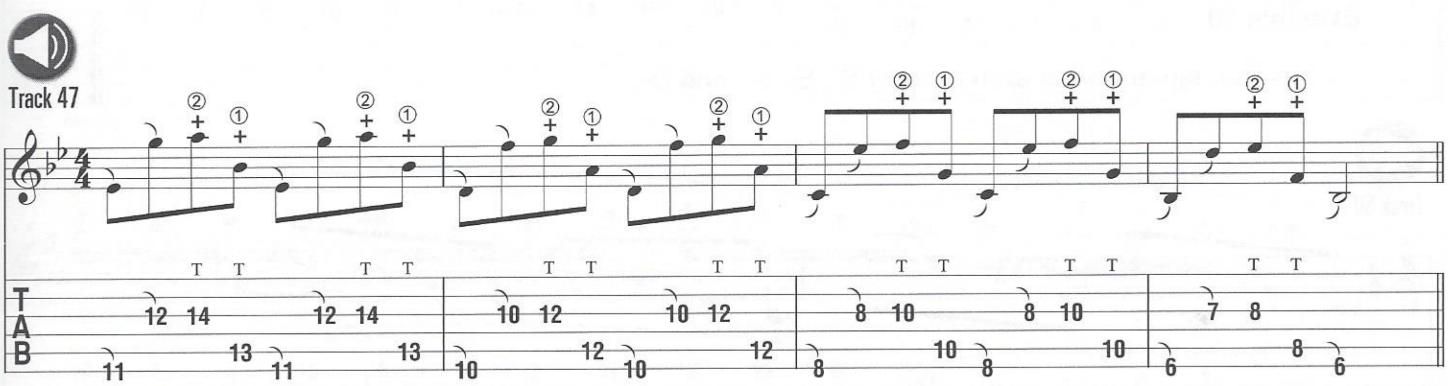
Example 6

Here's a chordal tapping exercise in B♭ that uses two fingers on the tapping hand.



Example 7

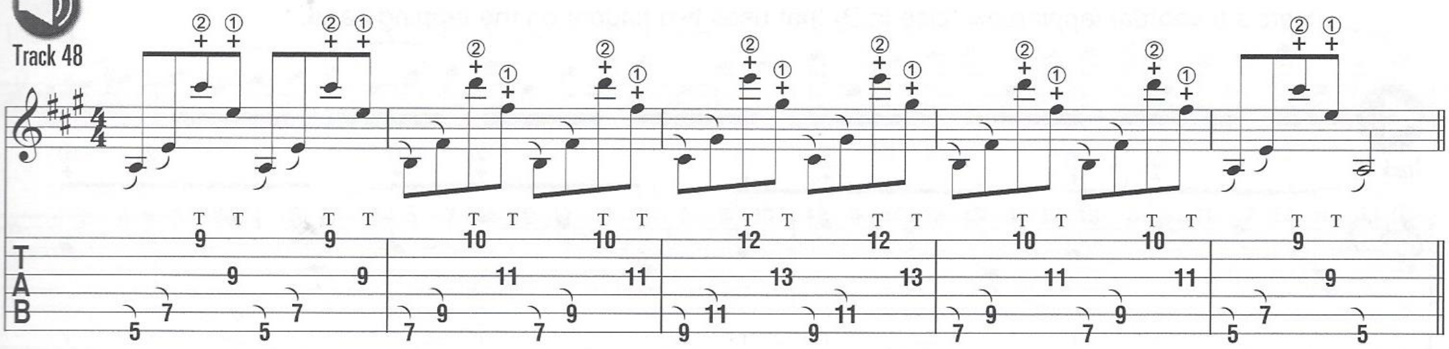
Here's the descending version of Example 6.



Example 8

This chordal tapping exercise is in A major.

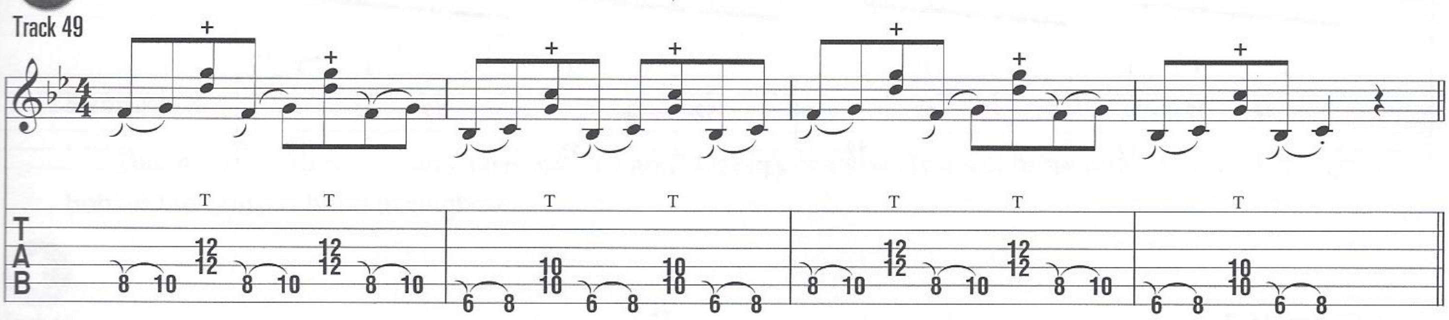
Track 48



Example 9

This is a rhythmic exercise in G minor using the chordal tapping technique.

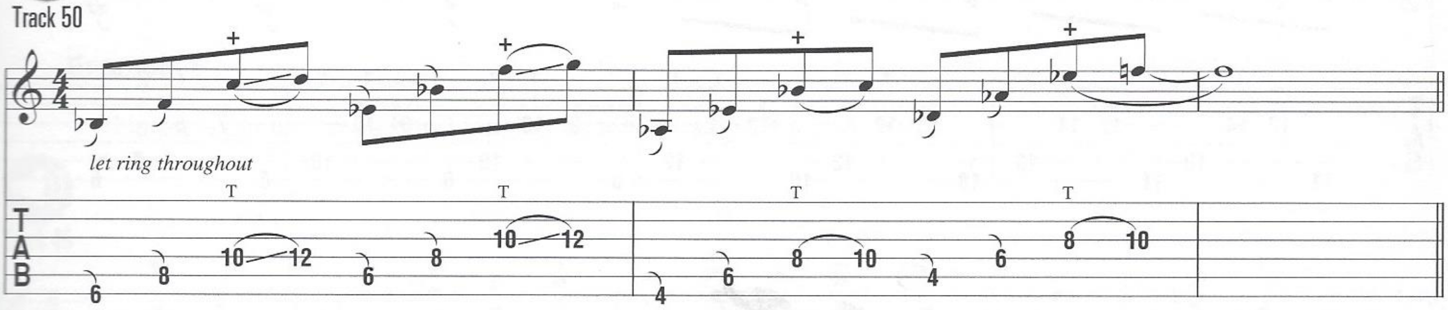
Track 49



Example 10

Here's a tap-and-slide exercise over B♭, E♭, A♭, and D♭.

Track 50

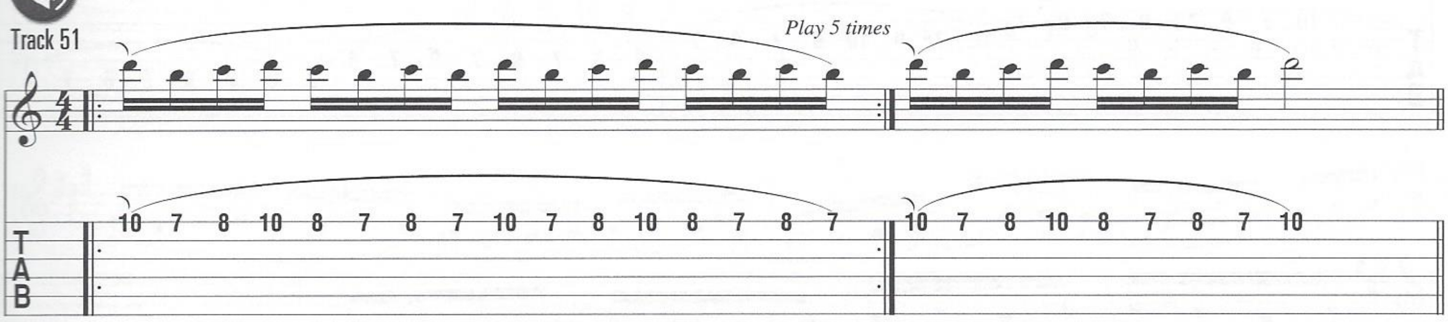


6 Legato

Example 1

This exercise on the E string uses fingers 1, 2, and 4.

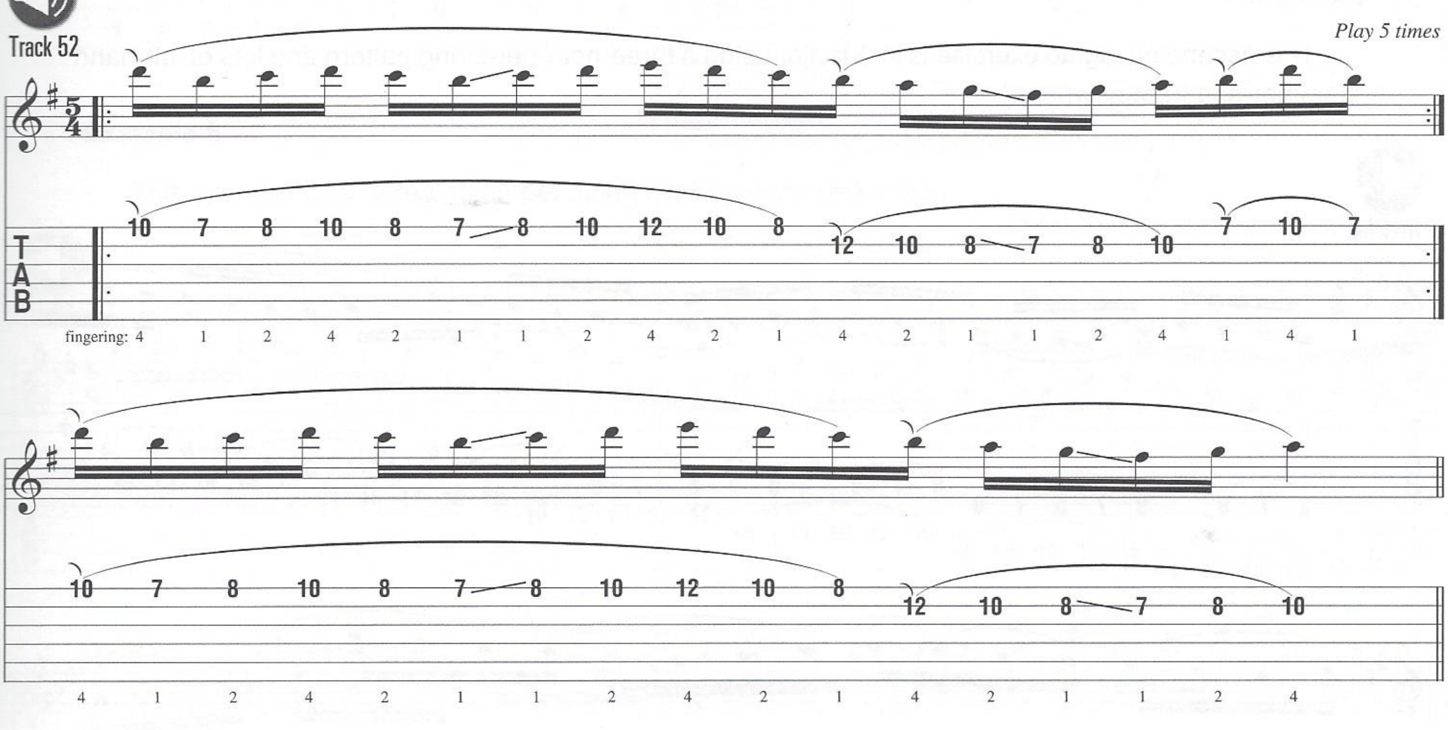
Track 51



Example 2

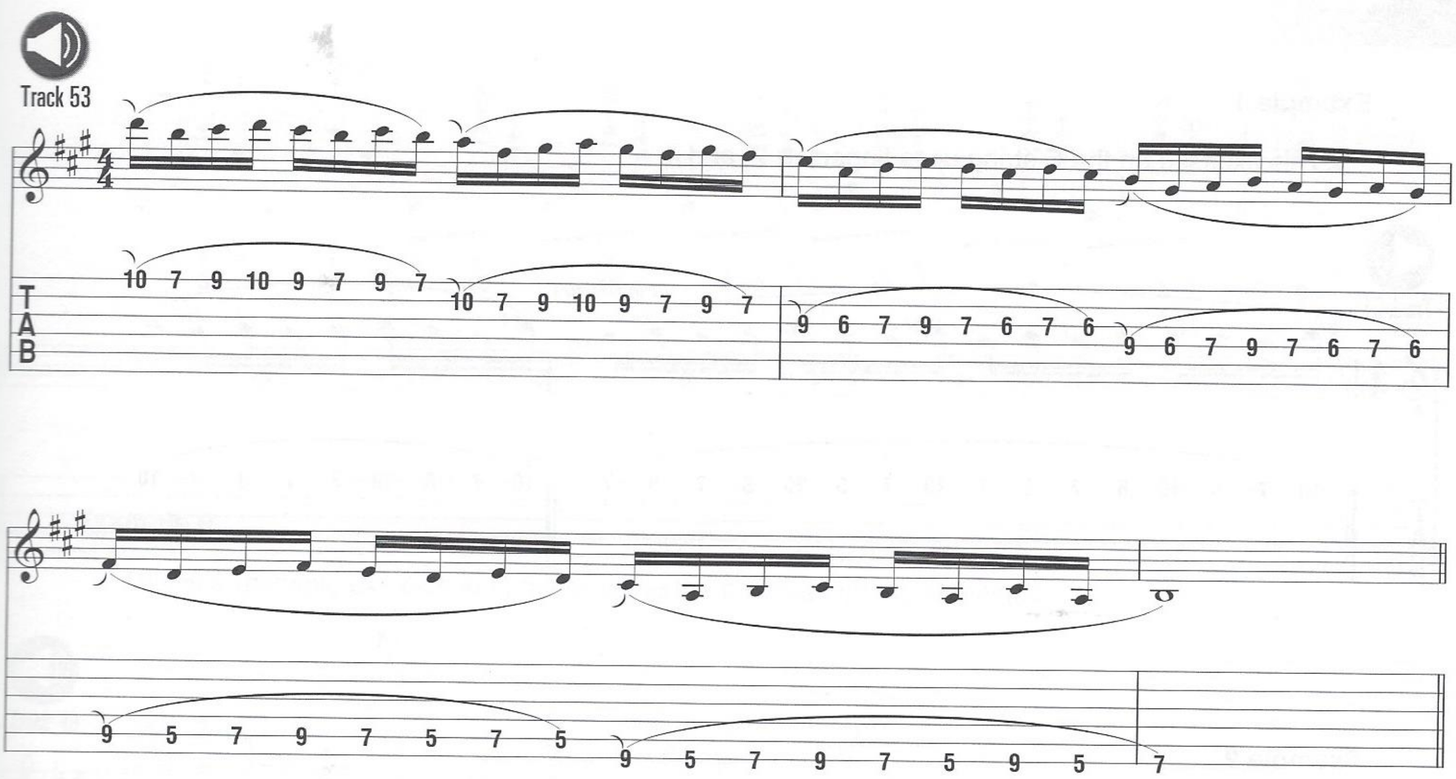
This exercise expands on Example 1 with a few slides and the use of the B string.

Track 52
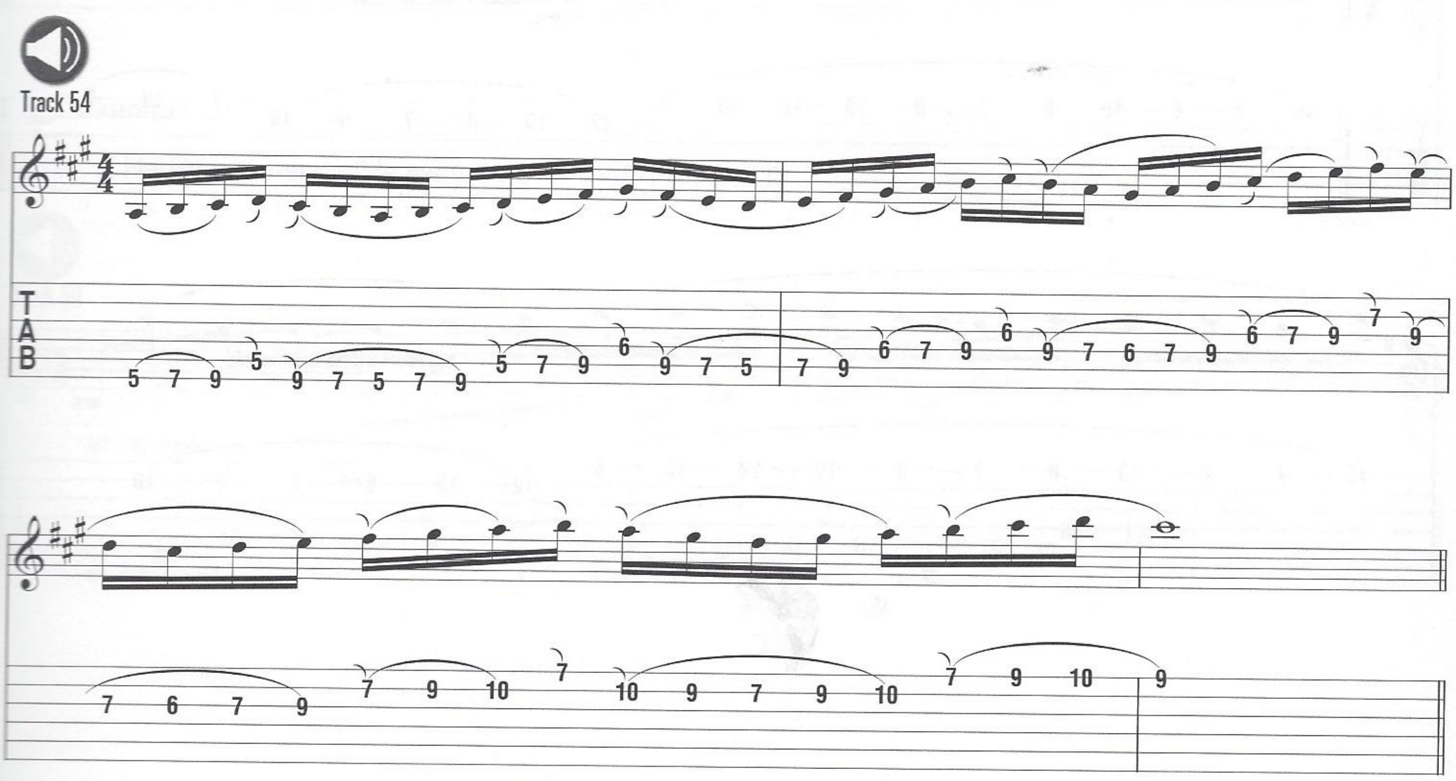


Example 3

Here's an exercise in A major using three notes per string.



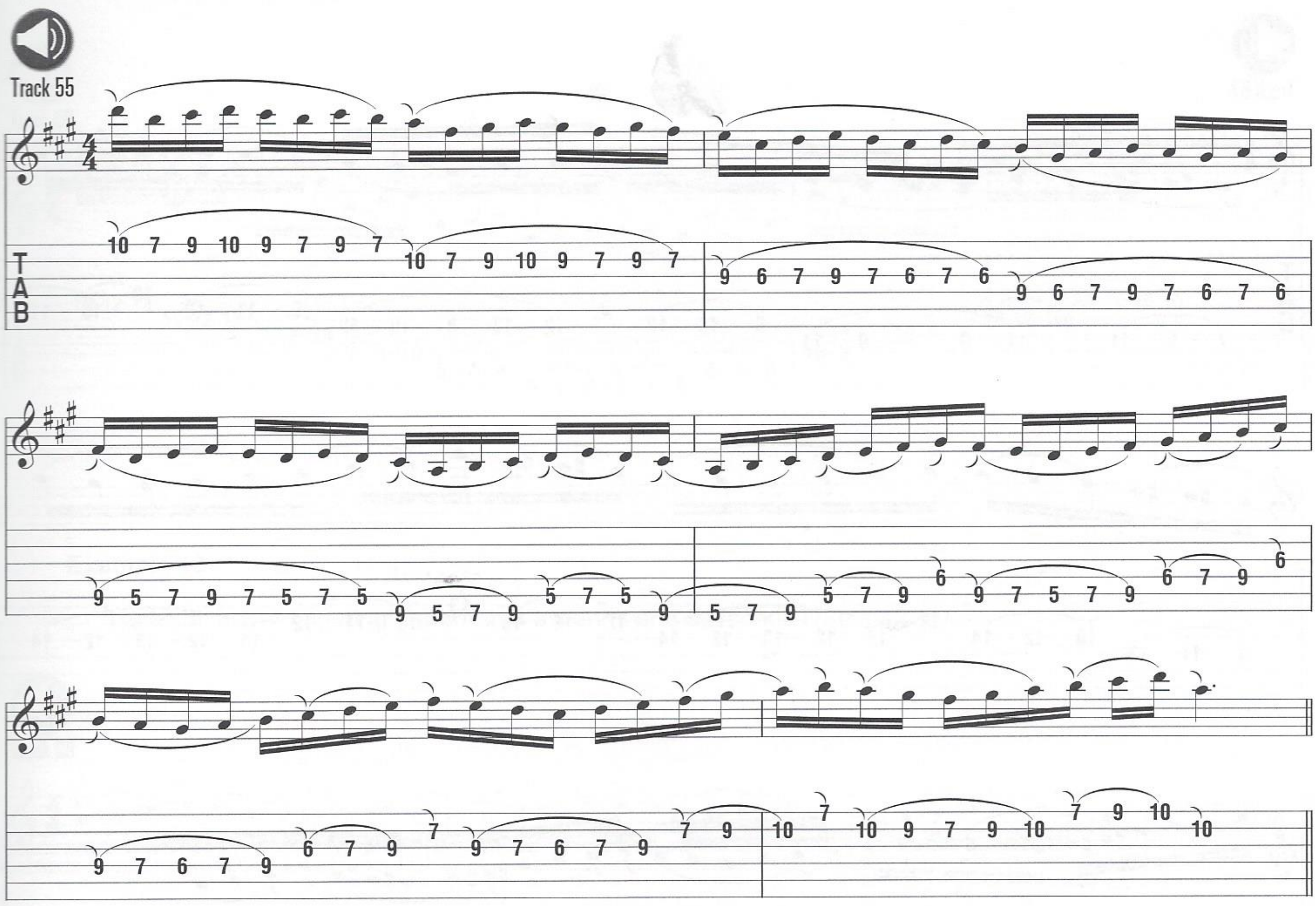
Example 4

This ascending legato exercise is in A major using a three-note-per-string pattern and lots of left-hand "hammer-ons from nowhere."



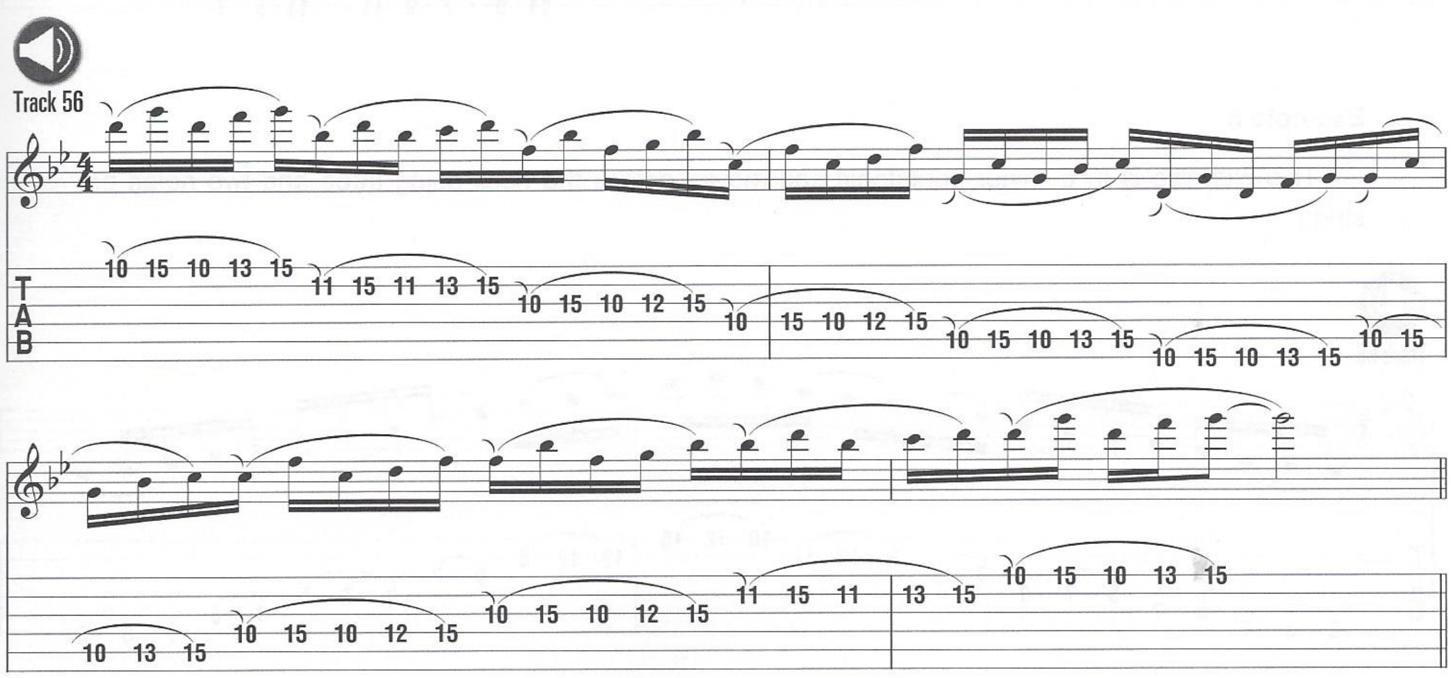
Example 5

This exercise combines Examples 3 and 4.



Example 6

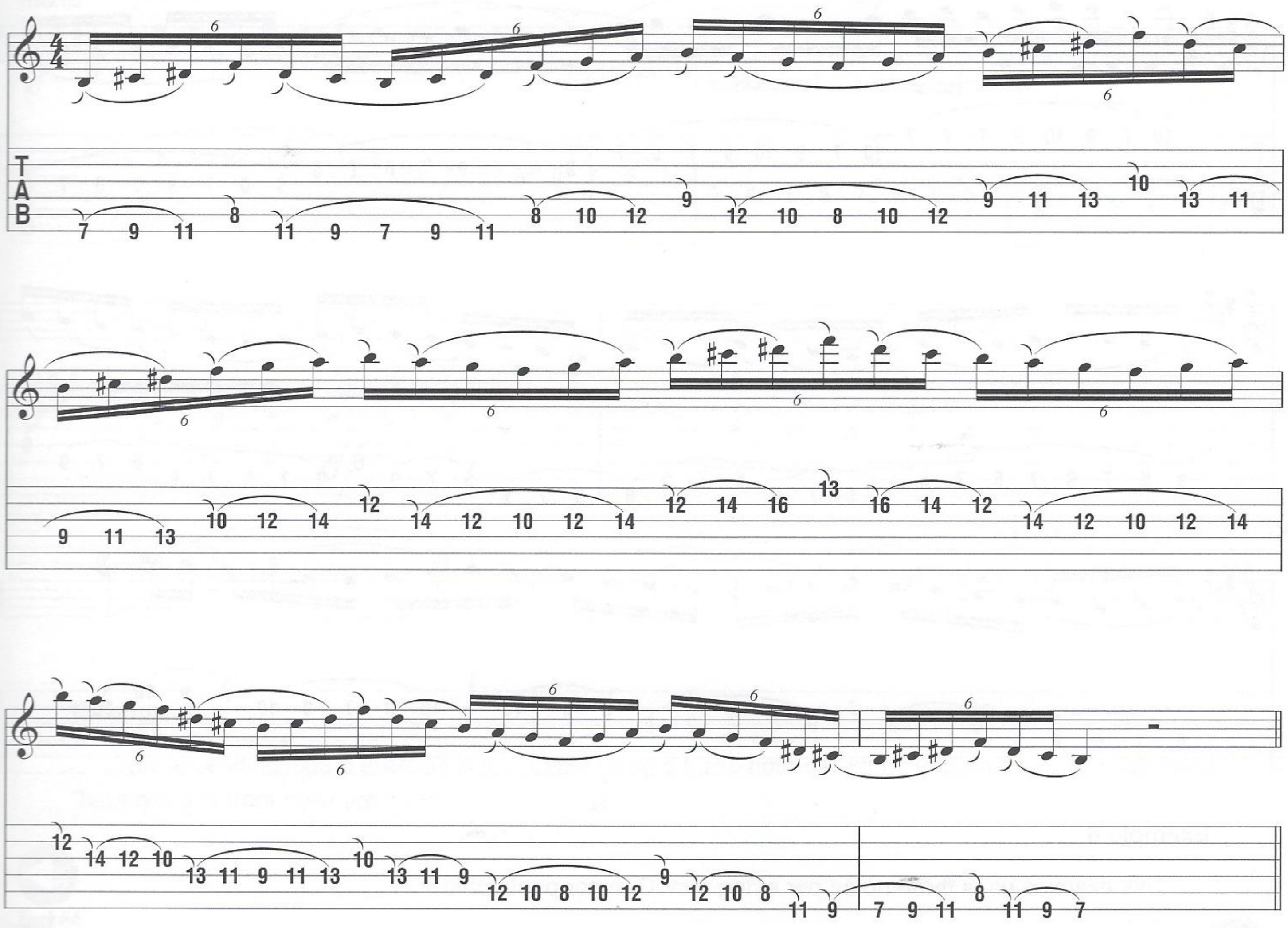
This exercise uses three notes per string over G minor pentatonic.



Example 7

This ascending whole tone exercise uses a pattern similar to Example 4.

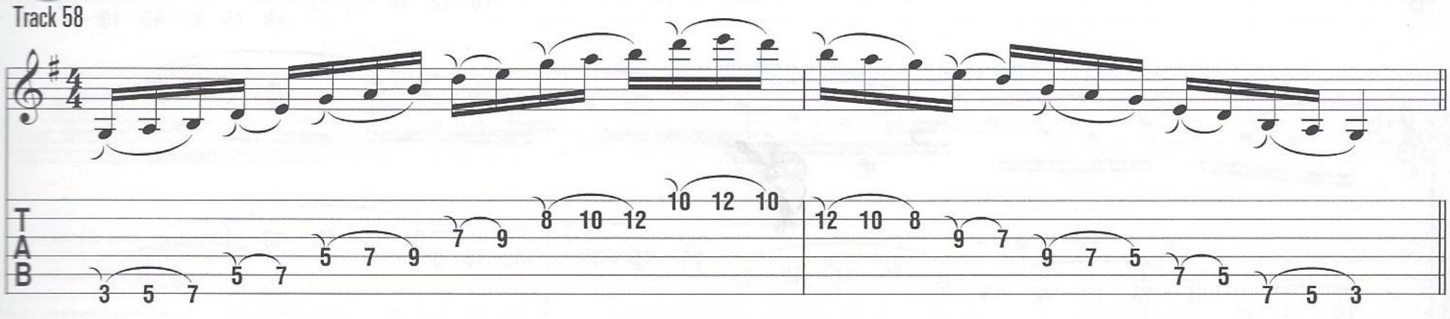
Track 57



Example 8

This exercise is in E minor pentatonic and moves across the neck using three and two notes per string.

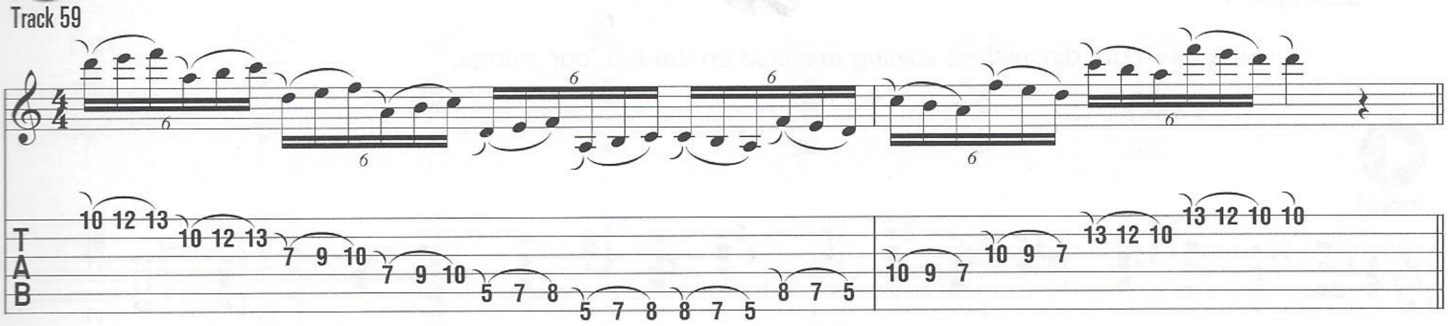
Track 58



Example 9

This is a descending and ascending scale pattern in D Dorian.
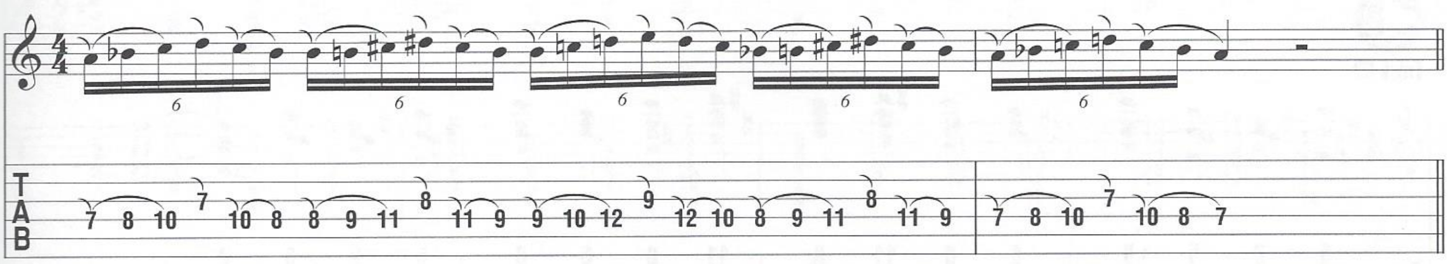
Track 59



Example 10

Here's a 1–2–4 fingering pattern that ascends and descends chromatically.

Track 60

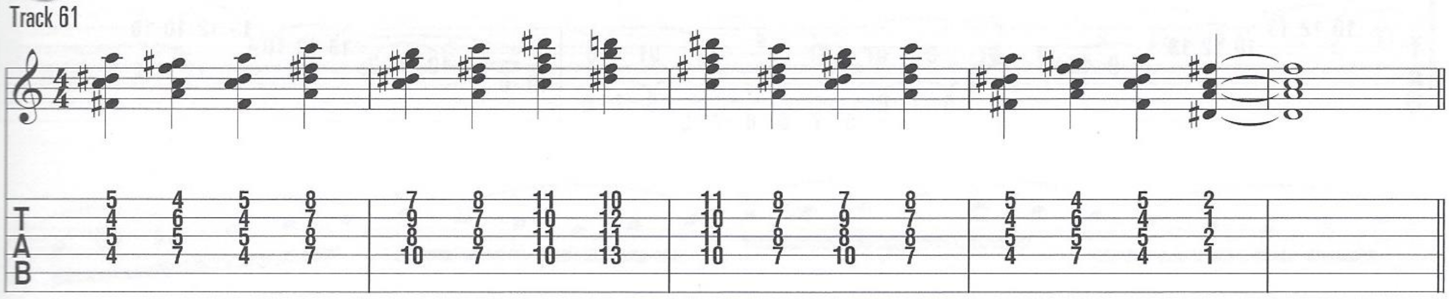


7 Chord Exercises

Example 1

Here's a four-note diminished voicing exercise on the top four strings.

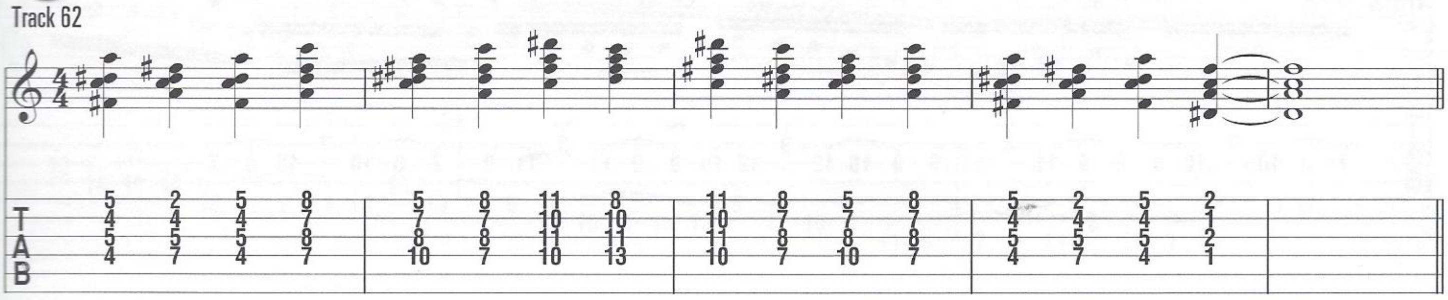
Track 61



Example 2

Here's another four-note diminished voicing exercise on the top four strings.
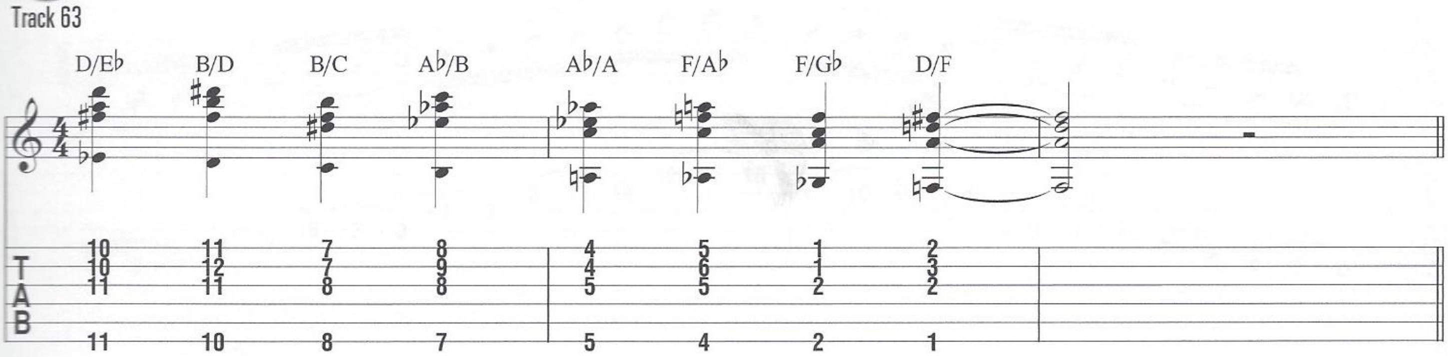
Track 62



Example 3

This is a slash chord exercise that moves in minor 3rds.

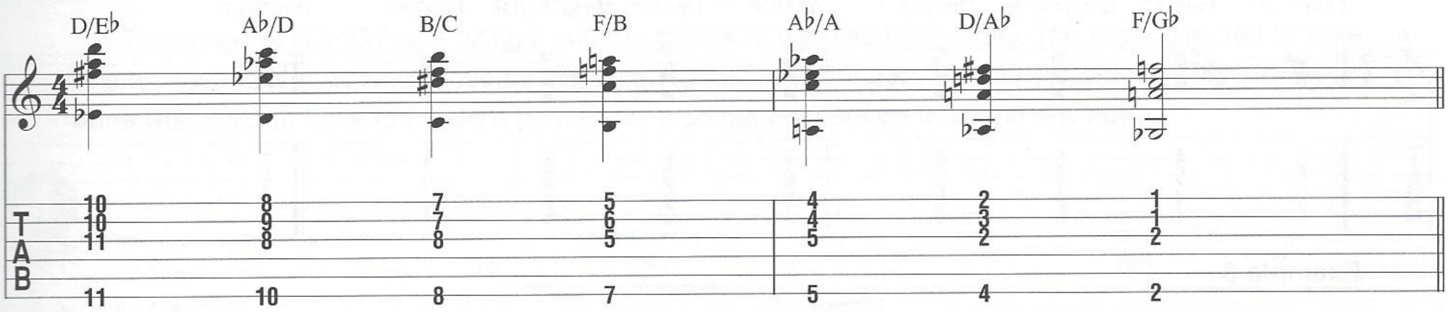
Track 63



Example 4

This is a slash chord exercise for the diminished scale using D/E♭ and A♭/D.
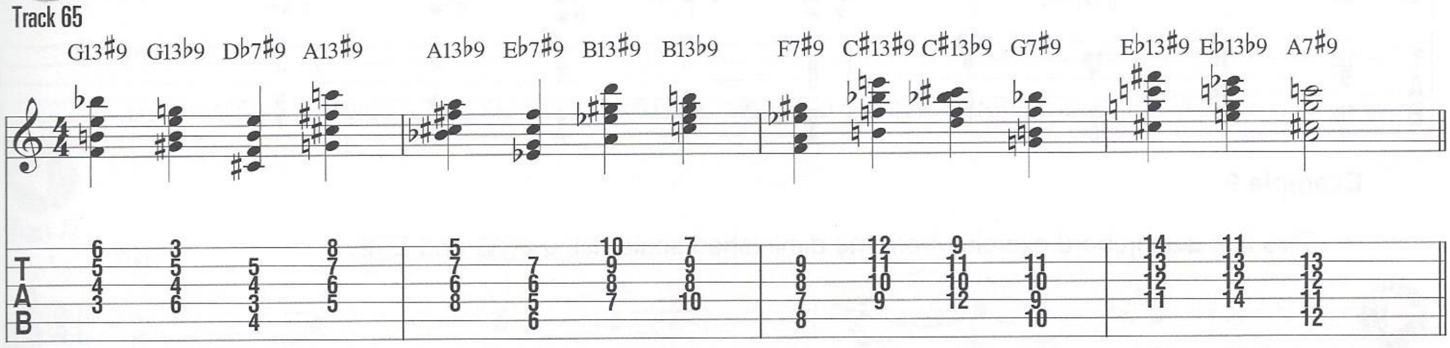
Track 64



Example 5

Here's an exercise that moves in minor 3rds using altered dominant chords.

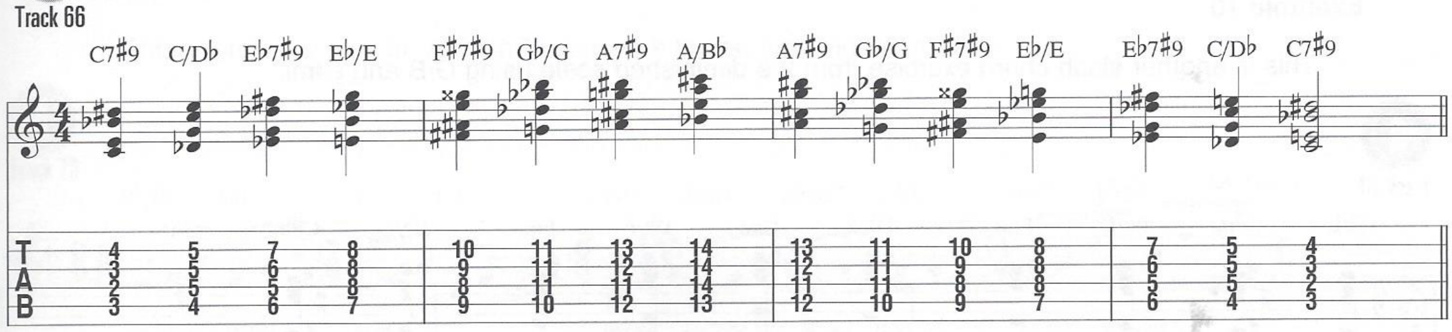
Track 65



Example 6

This exercise uses ♯9 chords and slash chords from the diminished scale.

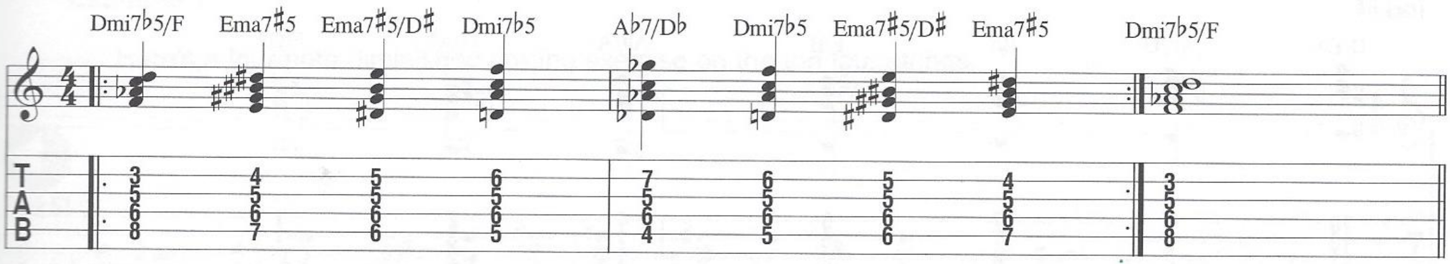
Track 66



Example 7

This exercise uses contrary motion over Dmi7♭5.

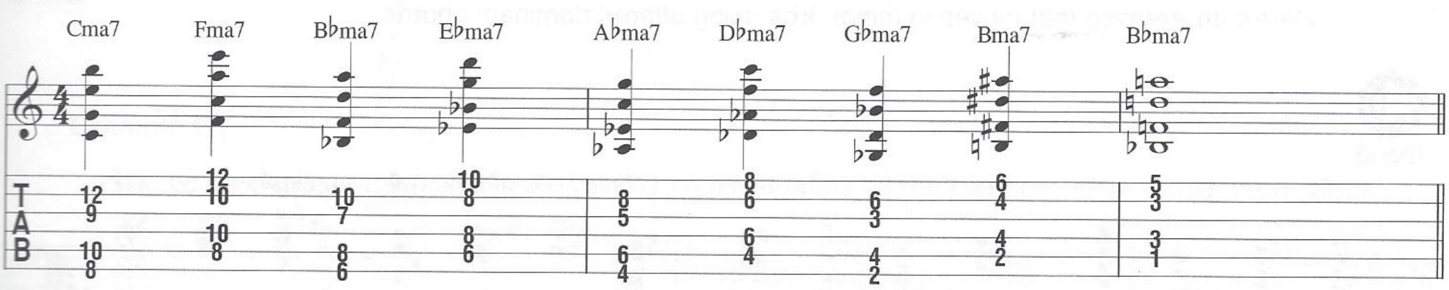
Track 67



Example 8

This exercise moves through a cycle of ascending 4ths using major 7th chords starting with Cma7.

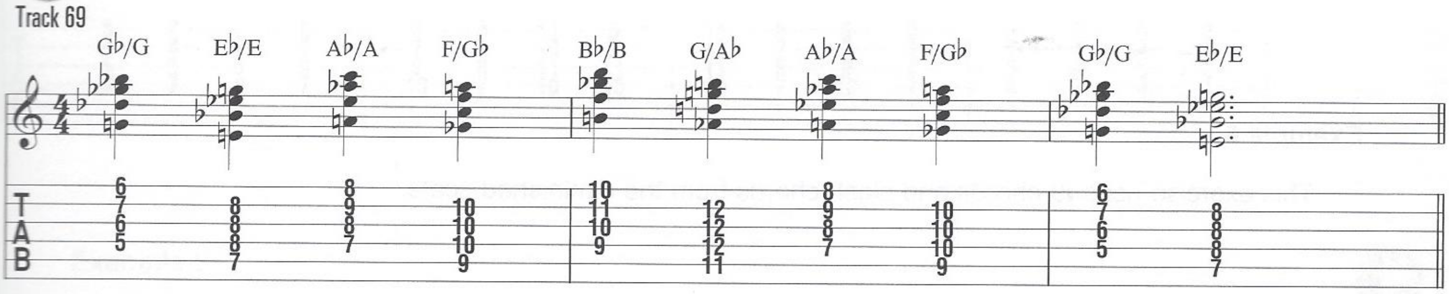
Track 68



Example 9

This is a slash chord exercise from the diminished scale using G♭/G and E♭/E.
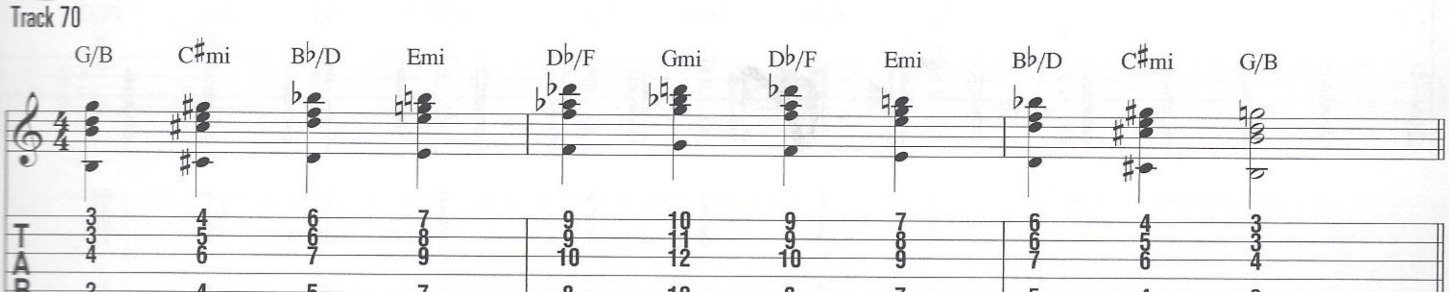
Track 69



Example 10

This is another slash chord exercise from the diminished scale using G/B and C♯mi.

Track 70

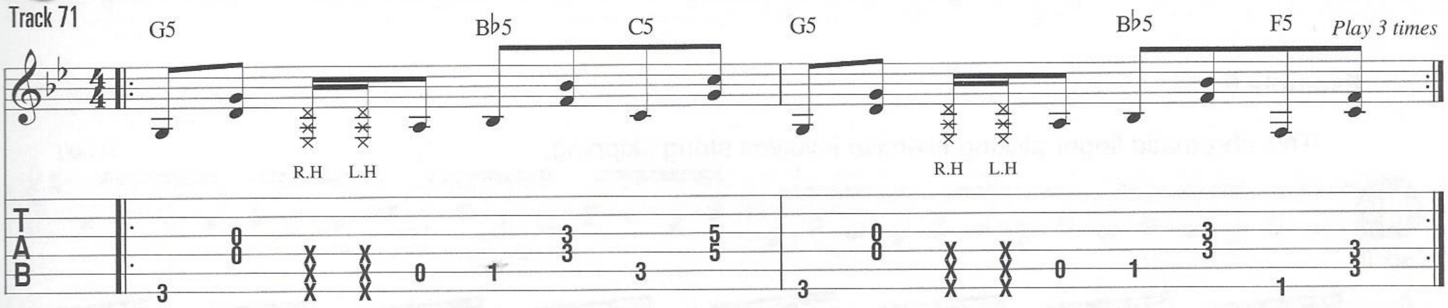


8 Finger Picking

Example 1

This exercise is in G major using a country groove and muted bass notes. The second muted "x" note in each measure is accomplished by slapping your left-hand fingers against the strings. This should be done with enough force to create a percussive thud but not enough to sound any notes.

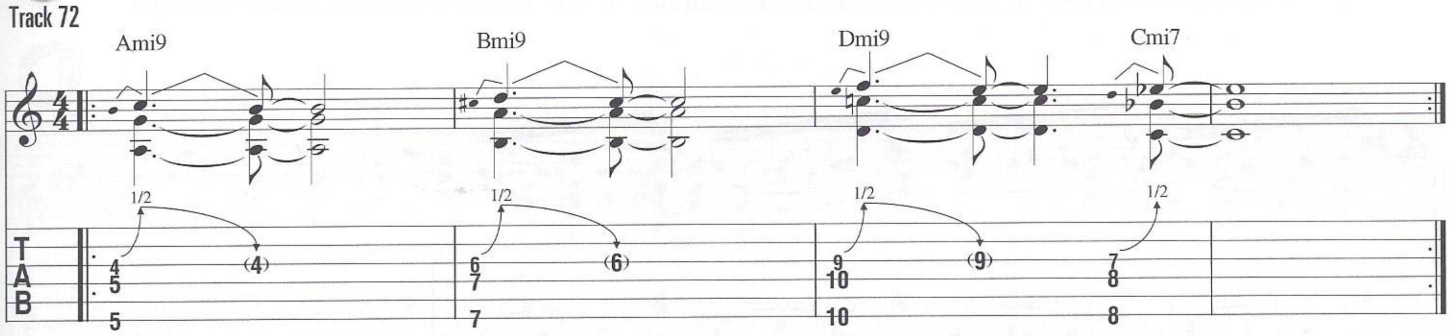
Track 71



Example 2

This exercise involves a half-step bend into the minor 3rd of several chords.

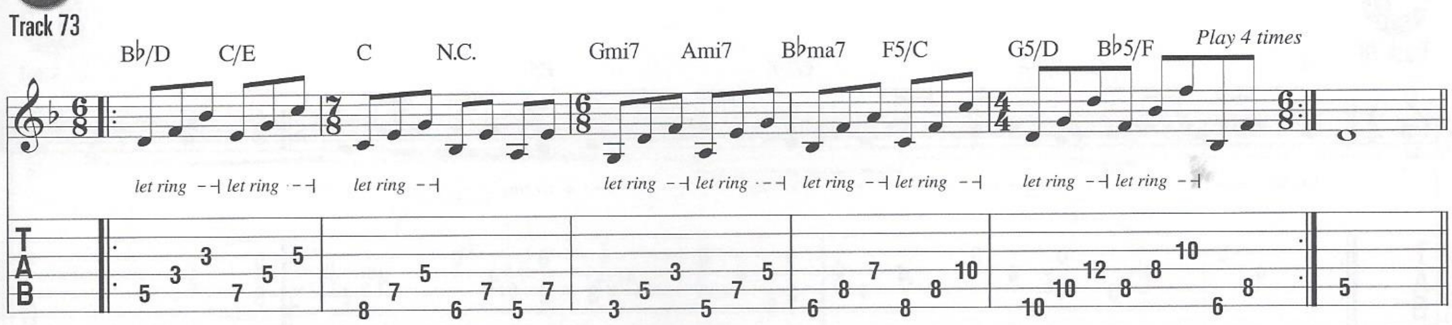
Track 72



Example 3

This exercise is over an African Mali groove in odd time signatures.

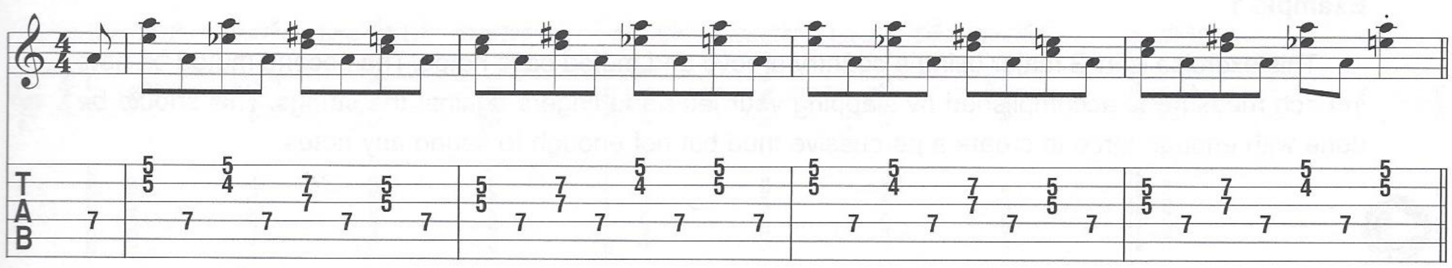
Track 73



Example 4

This exercise in A is best suited for country and uses a low A pedal tone.
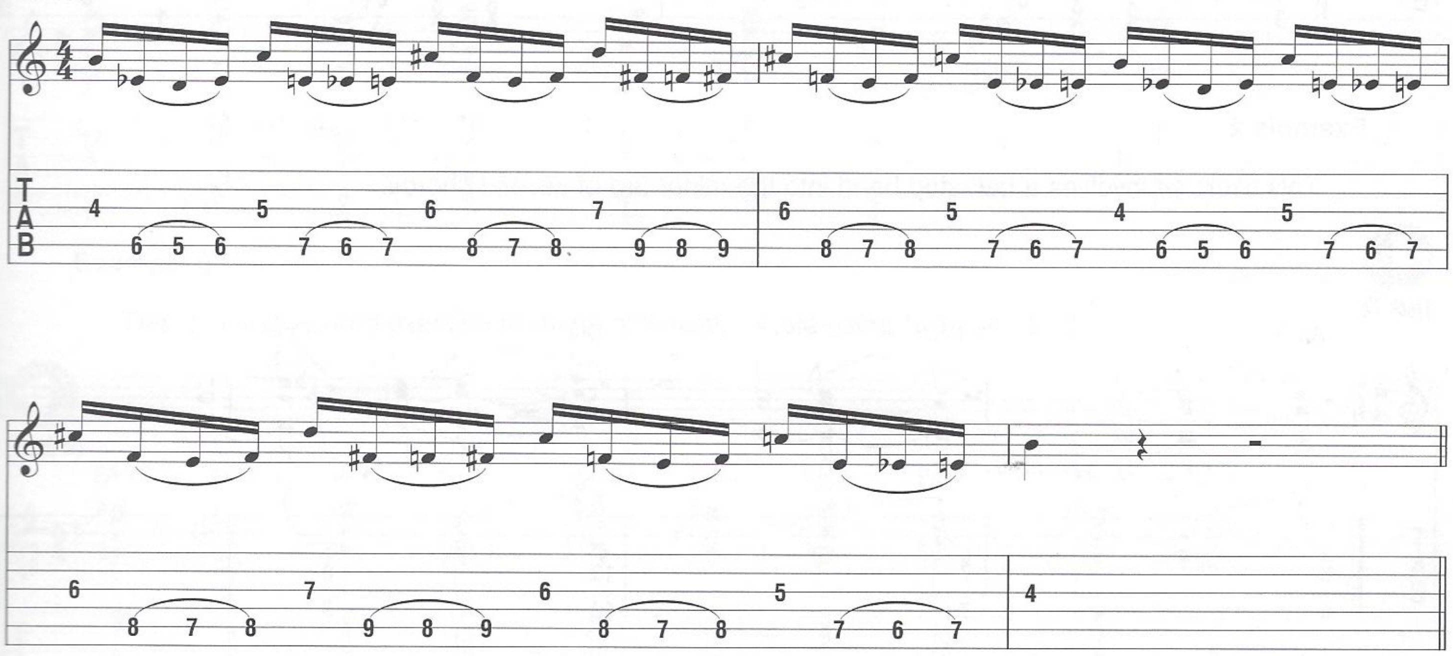
Track 74



Example 5

This chromatic finger picking exercise involves string skipping.
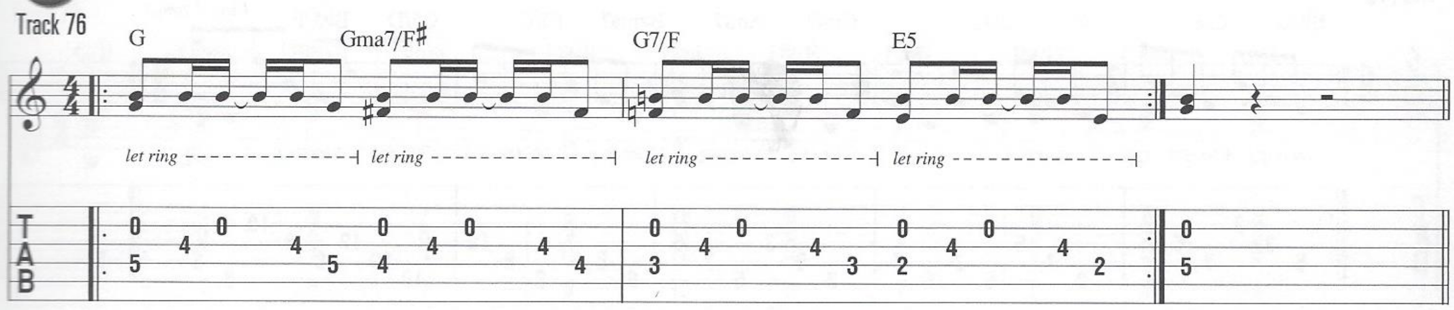
Track 75



Example 6

This exercise in G uses the open B string as a drone.
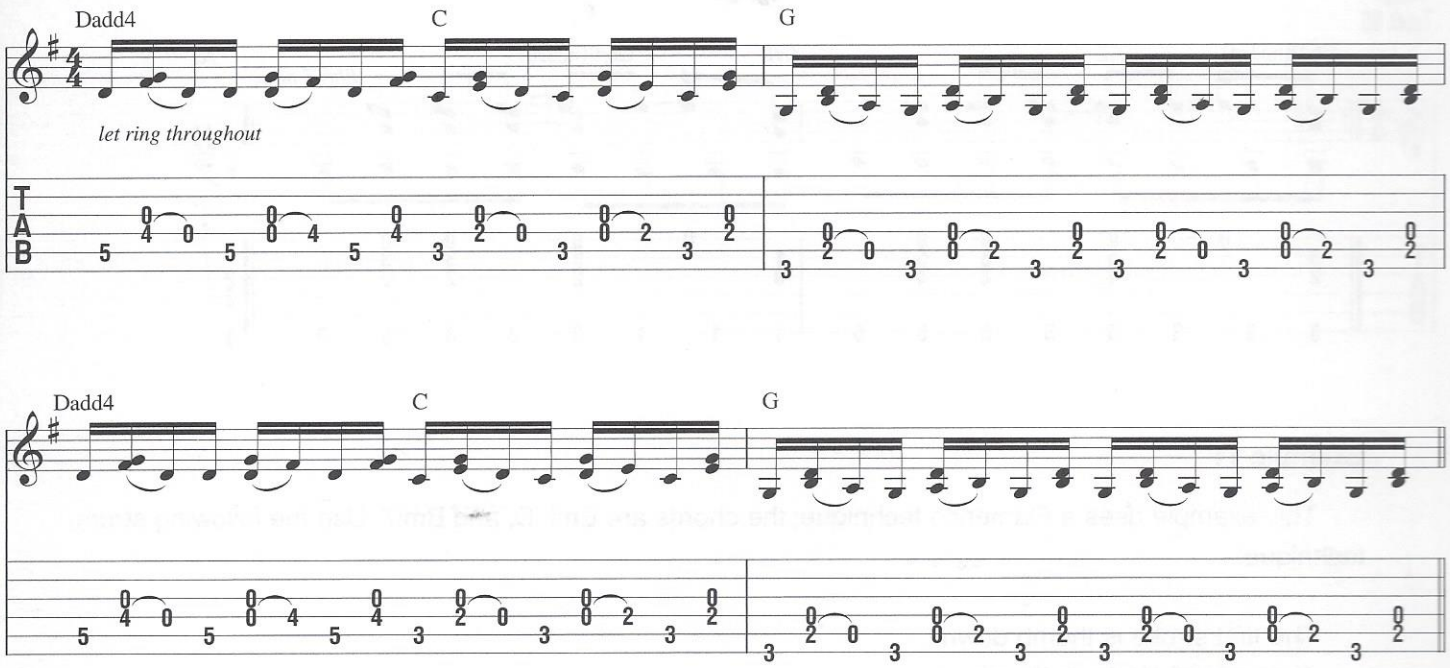
Track 76



Example 7

This exercise uses open-string hammer-ons and pull-offs over D, C, and G.

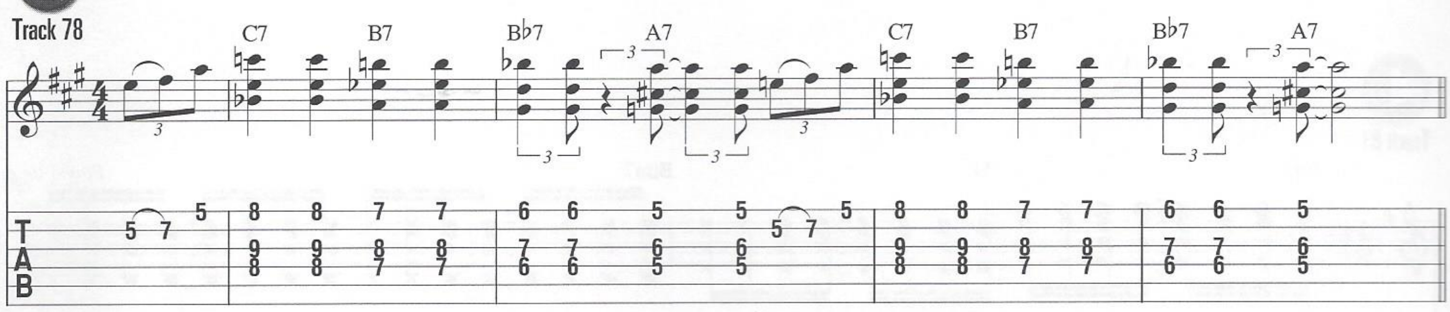
Track 77



Example 8

This exercise is a blues turnaround in A that uses a chromatically descending chord sequence.

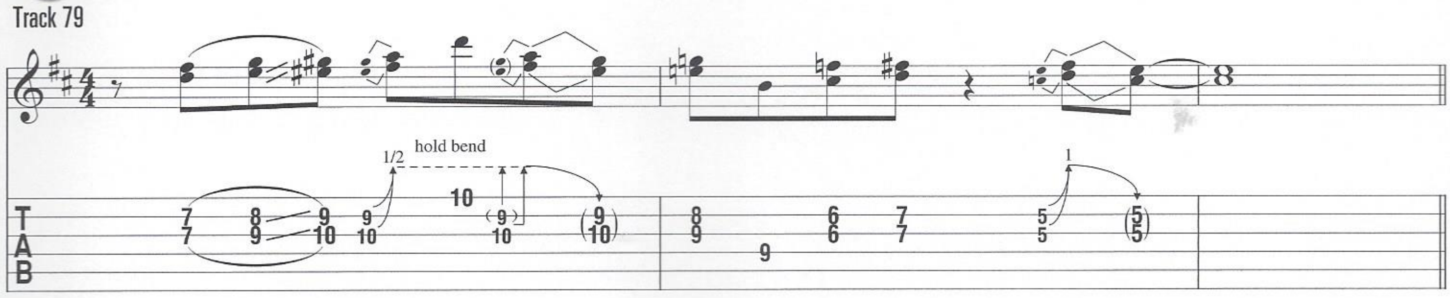
Track 78



Example 9

This exercise in D uses double-stop bending for a country flavor.

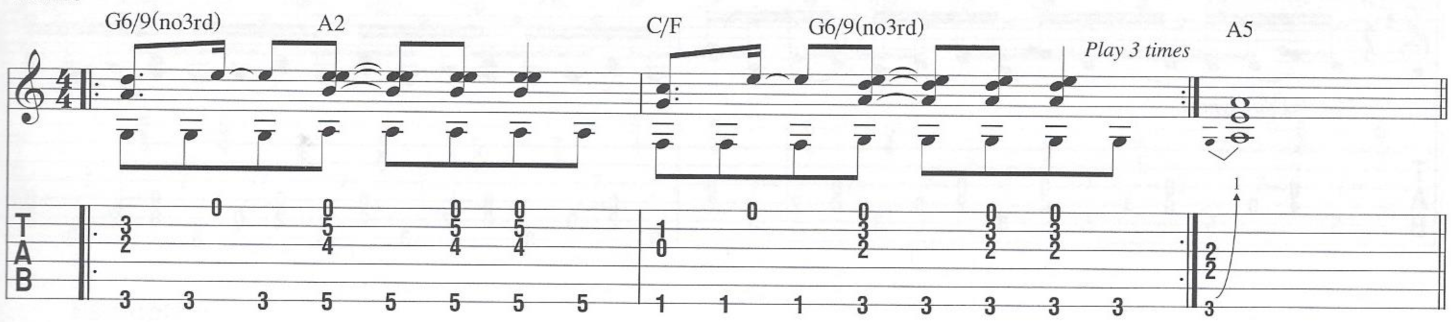
Track 79



Example 10

Here's a chord progression that uses the open high E string as a drone. It is a good exercise for developing independence between the right-hand thumb and fingers.

Track 80

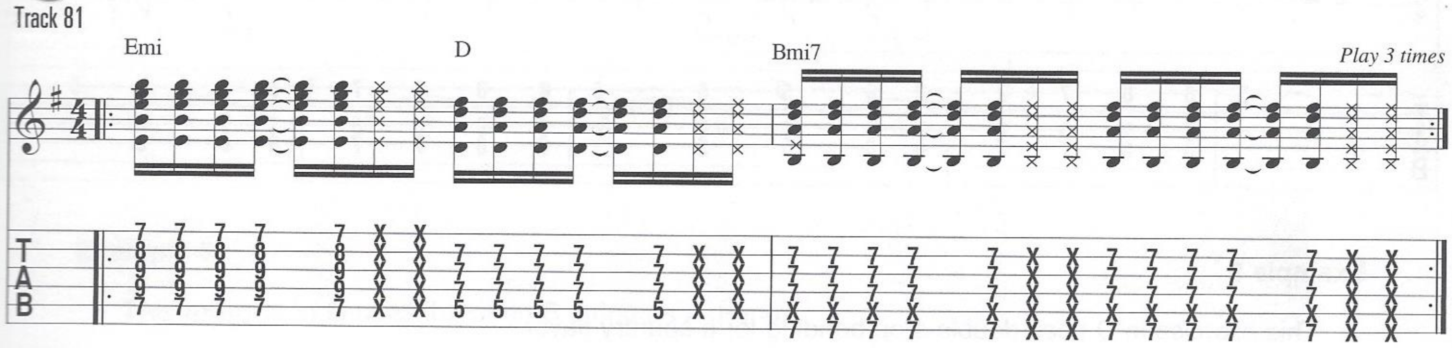


Example 11

This example uses a Flamenco technique; the chords are Emi, D, and Bmi7. Use the following strum technique:

The first stroke is thumb down
The second stroke is thumb up
The third stroke uses the nails of fingers 2 and 3 on a downstroke
The fourth stroke is thumb up
The fifth stroke is a ghost downstroke (don't make contact with the strings)
The sixth stroke is thumb up
The seventh and eighth strokes are muted strokes with fingers 2 and 3 (down-up)

Track 81



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